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ABSTRACT

APE-X, representing Appropriate Placement in English for X (a variable, the individual goal of each student), is designed to individualize instruction by giving students the material they need at the levels of difficulty most appropriate for them. The entire English curriculum is broken into four and one-half week units in five categories; language, literature, composition, speech, and enrichment. All students must complete eight units of study each year. This document includes a description of the APE-X program, detailed outlines of study for each of the units in the five categories, and six appendixes: sample daily lesson plans for selected units, alternate thematic literature units, a proposal for grading procedures under APE-X, record keeping, suggested utilization of units in smaller schools not adopting the entire program, and suggested procedures for implementing APE-X. (JM)

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A - ppropriate

P - lacement
in
E - nglish
for
X - (a variable, the individual goal of each student)

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Harold F. Boe
Project Chairman

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FOREWORD

During the past year, 1969-1970, we have had many visitors at Custer County High School to observe APE-X in operation These visitors have been generous with both praise and comments

One question occurs with great frequency: Isn't the four and one half week period too short? One young man commented that he had just finished a semester of mythology with sophomore students and he did not feel that he had by any means exhausted the material available Of course one cannot do a semester's work in one four and one-half week period, one can do only one-fourth of a semester's work in that length of time APE-X currently provides two units in mythology, Units 535 and 536, in addition to the basic Unit 502 Other units in mythology will be developed and taught if a need and demand for them appears

In truth, it is this very four and one-half week unit that gives APE-X its high degree of individualization It is doubtful that any two students follow the same sequence of units during an academic year With eight units studied a year, the degree of individualization possible is much greater than if the units were a semester--or even a quarter--in length To return to the aforementioned semester of mythology: all sophomores in that class devoted their entire semester to the one subject, under APE-X, several might have studied nearly a semester of mythology, but many others would have devoted their time to units in composition, speaking, literature, and language--units of more value to them as individuals than a concentration in mythology

The point is that the material to be taught in one four and one-half week unit is LIMITED This amount of time is adequate to teach the material presented in the APE-X unit outlines, plus or minus some material to accommodate faster or slower students If a school feels that these units are not suitable to its situation, it should make any necessary changes These units are not sacrosanct They should be constantly revised When change ceases, a program is moribund

Although students are required to study units from all five areas--literature, language, composition, speech, and enrichment--only the speech units 401 and 402, the library unit 501, and the study unit 514 are specifically required The teacher may insist that the student study units from the different categories, but the specific units in each category which he will study are the choice of the student The teacher, of course, has the responsibility of informing the student of the units which will most adequately suit his ability, vocational plans, and interests; nevertheless, the actual choice of unit is the student's! Teacher-counselors must LISTEN

Another suggestion made by visitors to the APE-X program is that in addition to the Student's Objectives in studying each unit, the instructor should have a list of items that will be mastered for each unit The progress of the pupils and the success of the instruction would be measured by a test based upon these specifics

If the program is to continue to operate effectively, it must be constantly revised The instructional and administrative staffs should be always open to change

Harold F. Boe, Project Chairman
August 4, 1970

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INTRODUCTION

A - ppropriate

P - lacement
in
E - nglish
for
X - (a variable: the individual goal of each student)

In the usual high school English class, twenty-five to thirty boys and girls of widely differing achievements and abilities follow the same units of study throughout a school year. Although many teachers do make provisions for individual differences, generally speaking, all students stay together in their studies of literature, language, composition, and speaking.

APE-X is an appropriate placement curriculum which is designed to individualize instruction, giving each student the materials he needs at the level of difficulty most appropriate for him. As a consequence, students who already write well will be placed together regardless of whether they are freshmen, sophomores, juniors, or seniors. Students who have similar writing problems will be grouped together regardless of class memberships. If a student in a composition section for less able writers can read very well, he will be placed in literature units for the more able students. No student is placed on a given level (or track) for all areas of instruction. Each student has an opportunity to remedy weaknesses; he has an equal opportunity to do advanced work in any area in which he excels.

The entire English curriculum is broken into 4 1/2-week units (a few of which are connected and must be studied consecutively). These units are in five categories: literature, language, composition, speech, and enrichment. These enrichment units are those which are either unique or fundamental to most of the other studies. These categories are designations of emphasis only. All techniques of teaching are valuable in every unit. A literature unit will involve writing, listening, and speaking skills. A speech unit will require reading (research) and writing in addition to speaking and listening.

All students must complete eight units of study each year. These units are selected from among the different categories. A student may not devote an entire year's work in English to one or two kinds of unit.

Each student is assigned to a regular English class--English I, II, III, or IV--depending on his year in high school. The instructor assigned to this class is his English Home Room teacher and is responsible for advising the student in his selection of units to be studied during the year, for keeping the student's permanent record, and for issuing the report card.

At the beginning of his high school studies, each student is tested to determine his level of proficiency and to discover any deficiencies. To determine his writing ability, each student, under supervision, writes an original essay which is evaluated by at least two teachers. To determine his mastery of the mechanics of writing, each student also writes a reproduction (a writing activity which requires him to reproduce from memory a short article which has been read to him three times). The student also takes a standardized test to determine his reading ability and his mastery of English usage. All the above information is available to the student and to his English Home Room teacher, together with his former grades in English and any other available test scores, when the student selects the units that he will find most profitable to study.

With the short 4 1/2-week unit, regular attendance is a must. If a student has an excessive number of absences, it is recommended that he take an additional unit during his study hall period rather than do make-up work. However, if necessary, make-up work is done under the supervision of the unit instructor.

A marked advantage of the system is that a student does not pass or fail an entire semester of study; he passes or fails units of study. Consequently, it is more convenient to make up work without undue hardship.

It is important that ALL work for ALL units be completed before semester credit is given. If a student has an incomplete during any semester, that work must be made up. If that were not a requirement, there are those students who with a C average for one quarter's work would decide not to do any work during the second quarter and accept an F, which would then average to a D for the semester. An F can certainly be given for a unit, but only after all the work has been handed in; otherwise, that unit grade remains incomplete and no credit is given for the other units studied that semester.

It is quite possible that sometimes it will be most practical for a student to complete his semester's work by taking another unit during his study hall period rather than by making up the work for the incomplete unit. This action meets the requirement of four completed units for a semester grade. This substitution of units is practicable, however, only when it can be arranged during the same academic year in which the incomplete is incurred.

Semester examinations, when given, must be standardized, comprehensive tests. It is recommended that such examinations be given: they provide the student with an added incentive to retain what he has learned; they provide the instructional staff and the administration with a valuable measure of the success of the program.

THE COUNSELOR'S ROLE IN APE-X

The APE-X program personalizes English instruction to the needs and desires of the individual. Members of the counseling staff must be thoroughly familiar with the program so that they can advise students effectively. The following areas are of mutual concern to the counseling personnel and members of the English faculty:

Guidance of Students: It is essential that the counselor help the student understand his abilities and interests as they are associated with his educational and vocational goals. It is most important that each student understand both his abilities and his limitations when he formulates his vocational plan.

The data essential for informing the student may be provided through standardized tests of the following forms: Reading comprehension (Co-op), English expression (Co-op), Verbal reasoning (DAT), Spelling (DAT), Sentences (DAT), and appropriate English achievement tests. In addition, each student is required to write an original essay and a reproduction, which are used for more accurate placement in composition units.

Registration: The counseling staff is primarily responsible for scheduling the student for an English period in his master schedule. The English staff should perform the actual English unit registration, using the student's test results, his past achievement, his aptitudes, and his vocational interests as guides to selection of appropriate units.

Curriculum Development and Placement Procedures: The counseling and English staffs shall maintain a continuous review and evaluation of the curriculum, both as to content and as to procedures. Since it is likely that changes in student desires will become known more readily in the counseling office than in the English classroom, it may at times become necessary to relay this information to the English department for consideration, providing student consent is granted.

Since the placement of students is dependent on testing conducted through the counseling office, a full evaluation of tests and testing procedures should be conducted annually. All test data must be provided in a manner which is easily read and understood by those using the data. Any special weaknesses or strengths, or any changes in student goals, should be noted in the student's English file for future reference.

At times a counselor is privy to confidential information which may make it necessary to change a student's program without consultation with the faculty member(s) involved. Such a procedure will, however, be the exception, not the rule!

Follow-up: The program should be constantly checked to make sure that it is meeting its objectives. This follow-up is most easily provided by the counseling department, which has access to records and

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information concerning the students. Counselors must also keep track of students having difficulty so that appropriate remedial and preventive action can be taken.

APE-X English Units

Course Number	Title of Unit (Literature)	Ability Grouping	Grade Weight
101	Individualized Reading	2	2
105	Introduction to Non-Fiction	2	2
106	Introduction to the Short Story	2	2
107	Introduction to Drama	2	2
108	Introduction to Poetry	2	2
109	Introduction to the Novel	2	2
116	Study of Non-fiction	3-4	3
117	Study of the Short Story	3-4	3
118	Study of Drama	3-4	3
119	Study of Poetry	3-4	3
120	Study of the Novel	3-4	3
121	Introduction to Shakespeare	2-3	3
131	Colonial, Revolutionary, Rise of Romanticism (1620-1860)	4	4
132	Gilded Age and Movement to 20th Century Literature	4	4
133	Contemporary Prose Since 1930	4	4
134	Contemporary Poetry Since 1930	4	4
135	Contemporary Drama Since 1930	4	4
136	Early Years of American Literature	2-3	3
137	Changing Years of American Literature	2-3	3
138	Contemporary American Prose	2-3	3
139	Contemporary American Poetry	2-3	3
140	Contemporary American Drama	2-3	3
141	The Early American Novel	3-5	4
142	The Contemporary American Novel	2-3	3
151	Beowulf to Shakespeare	4	4
152	Cavaliers - Classicists	4	4
153	Romantics - Victorians	4	4
154	Masefield to Yeats	4	4
155	Moderns	4	4
156	Early Years of British Literature	2-3	3
157	Jonson to Goldsmith	2-3	3
158	Romantic to Victorian	2-3	3
159	Contemporary Prose and Poetry	2-3	3
160	Contemporary British Drama	3-4	3
161	The Early British Novel	4-5	5
162	The Contemporary British Novel	3-4	3

APE-X English Units (Continued)

Course Number	Title of Unit	Ability Grouping	Grade Weight
	(Language)		
201	Syntax I	3-4	4
202	Syntax II	3-4	4
203	Syntax III	3-4	4
204	Introduction to Linguistics	1-5	3
208	History of the English Language	3	3
212	Dictionary - Spelling	2-3	2
220	Vocabulary Improvement	2-3	2
	(Composition)		
301	Basic Composition	1	1
302	Composition: Mechanics	1	1
303	Composition: Organization	2-3	2
304	Beginning Writing I	3	3
305	Beginning Writing II	3	3
310	Advanced Writing	3-5	4
315	Newspaper Writing	2-5	3
316	Precis Writing and Plagiarism	3-5	4
317	Letter Writing	2-3	2
318	Writing Literary Criticism	4-5	5
319	Technique of the Research Paper	3-5	4
320	Writing the Research Paper	3-5	4
321	Writing the Short Story	3-5	5
322	Writing Poetry	3-5	5
323	Writing Drama	3-5	5
	(Speech)		
401	The Voice	1-5	3
402	The Speech	1-5	3
403	Discussions	2-5	3
404	Debate	4-5	4
405	Oral Interpretation	3-5	4
406	Speeches for Special Occasions	2-4	3
407	Public Speaking	3-5	4
408	Acting	3-5	4
	(Enrichment)		
501	The Library and Its Resources -- Dictionary	2-3	2
502	Mythology	3-4	3
503	Introduction to Logic and Propaganda Techniques	3-5	4
504	How to Read a Newspaper	2	2
509	What Is Theater?	2-3	3
510	What Is Poetry?	2-3	3

APE-X English Units (Continued)

Course Number	Title of Unit (Enrichment)	Ability Grouping	Grade Weight
514	How to Study	1-5	3
515	Developmental Reading I	1	1
516	Developmental Reading II	2-3	2
517	Speed Reading	3-5	3
525	History of Theater	3-5	4
530	Parliamentary Procedure	3-4	3
535	Advanced Mythology	3-5	4
536	American Legend and Indian Myth	3-4	3
571	Shakespeare's Comedies	3	3
572	Shakespeare's Historical Plays	3	3
573	Shakespeare's Tragedies	3	3
575	World Theater in Translation	3-5	4
590	The Bible as Literature	2-5	3

UNIT OUTLINES

These outlines are provided as an aid to developing a workable English curriculum for the wide range of abilities found in each school.

Each unit is given a number and a title for identification.

The ability level for which the unit is designed is indicated by phase numbers, ranging from one for the lowest ability level (the remedial slow learner) to a five for the highest ability level (students capable of work much beyond their grade levels). A three indicates average ability.

Optimum and maximum class sizes are suggested. A maximum above the usual thirty is designated only for those units in which a large number of students can be accommodated without interfering with learning. Such "packing" of some units makes it possible to schedule very small enrollments for other units which require a great deal of individual attention for each student.

The course description simply states what the course is designed to teach. The achievement level indicates any special requirements, skills, prerequisite units, or special conditions for the course.

The objectives are always stated from the point of view of the student. This is done for two reasons: (a) to supply the student with a good understanding of why he is taking the unit, and (b) to assist the teacher in keeping clear in formulating his lesson plans and assignments the specific objectives for which he is teaching the unit.

Chief emphases and suggested approaches are for the benefit of the instructor. Most material can be taught in a variety of ways. Many teachers will have discovered other ways of teaching unit materials which they find effective and practical.

A bibliography is added to most units of study. It is hoped that instructors will find these bibliographies useful aids.

Each school must decide for itself which specific literary works will be studied in each unit. For example, some traditional anthologies place Coleridge's "Rime of the Ancient Mariner" at the freshman level in their introduction to narrative poetry; other anthologies place the same poem at the senior level in the study of the Romantic movement in British literature. The actual decision might depend on the textbooks available to a school, or it might depend on the interests and abilities of the instructors for the various units. There is sufficient material available so that a given title should be limited to a single unit. Students dislike encountering the same work over and over again.

Each school should have a collection of professional books and periodicals available to the English faculty. Such a departmental library greatly facilitates planning and implementation of units of study.

Every English teacher, whether he teaches one class a day or devotes full time to this subject, will find membership in the National Council of Teachers of English invaluable. The English Journal contains many pertinent and helpful articles. The NCTE also publishes many books and pamphlets which are of inestimable help.

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Walker, Jerry L., "The Structure of Literature," English Journal, 55(March 1966), 305-15.

"Want to Teach Your Students to Hate Literature?" English Journal, 57(March 1968), 432

Willey, Wilbur, "A Thematic Approach to the Teaching of English," English Journal, 51(December 1962), 643-45.

Zoellner, Robert, "Talk-Write: A Behavior Pedagogy for Composition," College English, 30(January 1969), 267-320

Introduction to Literature Units (101 through 109): These units are for the student who can but prefers not to read. He probably reads too slowly for easy comprehension, and he is also likely to be deficient in

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vocabulary. These units should be taught at a comfortable pace. Push, of course, but not too hard!

Bibliography for Introductory Units:

Ebbitt, Paul F., "Drama for Slow Learners," English Journal, 52(November 1963), 624-26

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Wykoff, George S., "Twenty-Four Suggestions for How to Read and Understand a Poem," English Journal, 52(March 1963), 210-12.

Shakespeare material for background: Folger Booklets on Tudor and Stuart civilization; many essays, all illustrated, $1.00 each booklet. Ithaca, New York, Cornell University Press; English Journal, 52(March 1963), just before 157.

Course Number: 101 Course Title: Individualized Reading
Phase: 2 Optimum class: 15, Maximum: 25

Course Description: This course is designed to stimulate the student's desire to read.

Achievement Level:
Reading: a reluctant reader
Comment: Any student may take this course once. Repetition permitted only on recommendation of English Home Room instructor.

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to read
. . . to give myself an opportunity to discover the variety of books that I can enjoy.

Chief Emphases: Provide an opportunity to read in class various types of books. Let students discover that reading can be fun!

Suggested Approaches:

1. Put student in a room where there are hundreds of books and let him read.

Suggested Approaches (continued) - Unit 101:

2. Use paperbacks, popular magazines, and newspapers
3. Use the journal as a device for motivating writing
4. "The approach to literature should be social rather than literary," (Fader, Hooked on Books) Use discussion

Bibliography for Unit 101

Alexander, Erin, "English Has Been--" English Journal, 52(February 1963), 102-4.

Allen, Beth, "Poor and Non-Readers in the Secondary School: A Teacher's Dilemma," 57(September 1968), 884-888. English Journal

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Madden, Edgar, "Popularizing Reading in High School," English Journal, 52(January 1963), 46-49.

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Strom, Ingrid M., "Practices in the Teaching of Reading," English Journal, 51(February 1962), 129-32.

Course Number: 105
Phase: 2

Course Title: Introduction to Non-Fiction
Optimum class: 25, Maximum: 35

Course Description: This course teaches the student to recognize the differences between non-fiction and fiction. It should expose him to biography and autobiography, the essay and article, and history without emphasizing these classifications.

Achievement Level:
Reading: low average

Student's Objectives: I study this unit . . .
. . . to read with understanding
. . . to explore ideas
. . . to learn about other people and places
. . . to understand the purpose of the writer.

Chief Emphases: Teach student to be conscious of author's intent by using a variety of authors, styles, and kinds (do not teach "kinds" as such). Encourage individual reading of non-fiction.

Suggested Approaches:

1. Make non-fiction relevant to the student.
   a. What is non-fiction?
   b. Why is non-fiction written and how much have you read before?
   c. Why do we read non-fiction?

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Suggested Approaches (continued) - Unit 105:

2. Provide reading assignments to help students answer the above questions
3. After exposure to non-fiction, review questions in 1 above

Bibliography for Unit 105:

Bush, Jarvis E., Non-Fiction I, New York, Literary Heritage, A Macmillan Paperback Series, 1961.

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part 4, 409-15, 764-95.

Hook, J. N., Teaching of High School English, New York, The Ronald Press, 1967, 226-30.

Kiley, Frederick S., "The Magazine in the Classroom," English Journal, 51(March 1962), 214.

Kitzhaber, Albert, ed., Literature II, Oregon Curriculum Teachers' Guide, New York, Holt, Rinehart and Winston, 1968, (Instructional resources to be noted), 108-9.

Pooley, Robert C., director, English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Department of Public Instruction, 1967, 114-23, 156, 258.

Course Number: 106
Phase: 2

Course Title: Introduction to the Short Story
Optimum class: 25, Maximum: 40

Course Description: This course introduces the student to the short story as a literary form. It should broaden the student's interest in imaginative writing and develop his understanding of and sympathy for other people and other cultures.

Achievement Level:
Reading: slow to average
Comment: Pace will be determined by the reading ability of the class. Perhaps faster readers will need additional assignments or suggested reading.

Student's Objectives: I study this unit . . .
. . . to gain a background for developing my taste in literature
. . . to learn new words
. . . to understand why people do the things they do
. . . to understand myself.

Chief Emphases (Unit 106): Reading for understanding. The number of stories read will be determined by the difficulty of the stories available to the unit. Teaching too few stories may be deadly at this level. Variety is necessary--probably three to five stories a week.

Suggested Approaches:

1. Select stories appropriate to this level.
2. Have students read assigned short stories in advance of class and prepare for discussion.
3. Arrange class for small group discussions of short stories so that students' opinions may be expressed and exchanged.
4. Give occasional free reading periods on the short story in class.
5. Have students report a reading experience informally.
6. Keep a list of basic information on board, such as character, setting, development, vocabulary.
7. Discuss a story which has been read in common and examine why the people act as they act.
8. Let the students finish (end) certain stories.
9. Play tapes of short stories and let students write about them concerning plot, setting, and character.

Bibliography for Unit 106:

Alwin, Virginia, Short Stories I, New York, Macmillan Paperback Series, 1961.

Clares, Lois M., "The Role of Discovery in Teaching Literature," English Journal, 53(December 1964), 687-88.

Kaplan, Milton A., "Style Is Content," English Journal, 57(December 1968), 1330-34.

Kitzhaber, Albert, ed., Literature II, Oregon Curriculum Teachers Guide, New York, Holt, Rinehart, and Winston, 1968, 110+.

Levin, Gerald, The Short Story - An Inductive Approach, New York, Harcourt Brace and World, Inc., 1967.

Pannwitt, Barbara, The Art of Short Fiction, Boston, Ginn and Co., 1964.

Redman, Crosby, Introduction to the Short Story, Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1965, (for suggested stories).

Course Number: 107 Course Title: Introduction to Drama
Phase. 2 Optimum class: 20, Maximum: 30

Course Description. This course exposes the students to drama through classroom reading of one-act plays and at least one selected three-act play.

Achievement Level.
Reading: low average

Student's Objectives: I study this unit
. . to attain a greater understanding of myself through the study of human actions
. . to learn to read plays intelligently.

Chief Emphases: Dramatic form as it differs from other literary genre; characterization, impersonation, motivation; plot (conflict, suspense)

Suggested Approaches:

1. To demonstrate what drama is, read a story and assign character roles to students to improvise action and words.
2. With poorer classes, read the first play while the class follows the text. Follow this by having students read the same play, taking parts.
3. Emphasize character and story (plot). What do the characters say? What is said about them?
4. Relate drama to personal experience. Teach students to observe drama around them.
5. How does drama differ from the short story? Read a short story and compare it with a version adapted for stage use.

Bibliography for Unit 107:

Hartnell, Phyllis, The Oxford Companion to the Theatre, New York, Oxford Press.

Henneman, Dennis, "The Class Play: Shakespeare or Trivia?" English Journal, 53(November 1964), 595-96.

Hoetker, James, "Reading a Play: An Essay for Students," English Journal, 57(November 1968), 1193-96.

Howes, Alan B., Teaching Literature to Adolescents: Plays, Glenview, Illinois, Scott Foresman and Co., 1968.

Kitzhaber, Albert, ed., Literature II, Oregon Curriculum Teachers Guide, New York, Holt, Rinehart and Winston, 1968, Part 6, 142-55.

Loban, Walter and Margaret Ryan and James Squire, Teaching Language and Literature, New York, Harcourt, Brace and World, Inc., 1961, Part 3, Chapter 7.

Bibliography for Unit 107 (Continued):

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, Part II, 54-57.

Rosenda, Sister Mary, The Rainbow Shell, New York, W. H. Sadlier, Inc., 1964.

Sweet, John, "Notes on the Teaching of Drama," English Journal, 53(November 1964), 589-91.

Tambert, Robert C., "Pitfalls in Reading Drama," English Journal, 53(November 1964), 592-94.

Trusty, Shirley, "Teaching Drama the Way It Is," English Journal, 57(November 1968), 1187-92.

Veidemanis, Gladys, "Drama in the English Classroom," English Journal, 51(November 1962), 544-51.

Course Number: 108 Course Title: Introduction to Poetry
Phase: 2 Optimum class: 25, Maximum: 40

Course Description: The class studies simple lyrics and narrative poems to enjoy the story and/or feeling. The course should bring poetry into the reading sphere of the student and develop an appreciation of it.

Achievement Level:
Reading: low average

Student's Objectives: I study this unit . . .
. . . to read poetry with understanding
. . . to appreciate poetry as one of man's greatest means of self-expression
. . . to learn to listen to poetry intelligently.

Chief Emphases: The story in a narrative poem; the picture described or the emotion conveyed in a lyric poem; humorous poetry: limerick, nonsense verse.

Suggested Approaches:

1. Conduct choral reading of simple narrative and lyric poetry.
2. Write a simple line on the board and have students write a riming line to overcome feeling of awe toward poetry.
3. Have students draw the picture described by the poet--such as in "The Eagle" by Tennyson.
4. Frequently re-read poems until fluent reading is achieved.
5. Re-write a poem in prose form to help students see its relation to prose.
6. Reverse the above--help students break a prose version of a poem into its poetic form.

Suggested Approaches (Continued) - Unit 108:

7. Use hand clapping and finger snapping to help establish feeling of rhythm in poetry. Poems such as "Mountain Whippoorwill" by Benet and "General Booth Enters Heaven" by Lindsay lend themselves to this type of study.
8. Ogden Nash's poetry is often appreciated by pupils of this level.
9. Study poems that make them "see something" or "hear something" as an approach to imagery.
10. It is better if each student in this phase has a copy of the poem. Use overhead projector, teacher-guided group study.
11. Have students bring favorite poems to class and make an anthology of them.

Bibliography for Unit 108:

Ackerman, Margaret B., "Why I Don't Teach Poetry," English Journal, 57(October 1968), 999-1001.

Childs, Rita Jean, "A Psychedelic Poetry Unit," English Journal, 57(December 1968), 1335-1337.

Christ, Henry I., "The Gateless Gate to Poetry," English Journal, 57(October 1968), 995-98.

Coleman, Alice C., and John R. Theobald, Introducing Poetry, New York, Holt, Rinehart and Winston, Inc., 1964.

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part II, 195-305.

Corbin, Richard, "Evaluating the Reading and Study of Poetry," English Journal, 46(March 1957), 154-57.

Corbin, Richard, Poetry I, New York, Literary Heritage, Macmillan Co., 1962.

Dunning, Stephen, "Why Poetry?" English Journal, 55(February 1966), 158-61.

Harrison, Janet E., "Notes on the Teaching of Poetry," English Journal, 51(April 1962), 253-55.

Hill, Russell, "Poetry Experience," English Journal, 55(January 1966), 162-68.

Hook, J. N., The Teaching of High School English, New York, The Ronald Press, 1967.

Kaplan, Milton A., "Verse Writing in the English Classroom," English Journal, 55(October 1966), 880-84.

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Bibliography for Unit 108 (Continued):

Knapp, Edgar, Introduction to Poetry, Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1965.

Lape, James T., and Elizabeth Baymore Lape, Art and Craft in Poetry, Boston, Ginn and Co., 1967.

Leahy, William, Fundamentals of Poetry, Chicago, Illinois, Kenneth Publishing Co., 1963.

Lockerbie, D. Bruce, "Poetry: Denotation and Connotation," English Journal, 53(December 1964), 691.

Miles, Robert, "Literature for the Average Student," English Journal, 55(February 1966), 172-78.

Millet, Nancy C., and Helen J. Throckmorton, How to Read a Poem, Teaching Guide (paperback), Boston, Ginn and Co., 1966.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, 37-44.

O'Brien, Joseph P., "Advice to Young Poets," English Journal, 55(April 1966), 461-65.

Perkins, Rachael N., "On Teaching Poetry," English Journal, 55(January 1966), 91-92.

Pooley, Robert C., "Poetry Is for People," English Journal, 52(March 1963), 165-67.

Pooley, Robert C., director, English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Department of Public Instruction, 1967, 116-18.

Wertenbaker, Thomas J., "Into the Poet's Shoes," English Journal, 53(May 1964), 370-72.

Course Number: 109
Phase: 2

Course Title: Introduction to the Novel
Optimum class: 25, Maximum: 40

Course Description: This course introduces the novel as an extended prose narrative and promotes the enjoyment of good literature through the study of novels. It should increase the student's understanding of the differences between a novel and a short story.

Achievement Level:
Reading: low average
Comment: Choose novels for this level--Shane, Old Yeller, Johnny Tremain

Unit 109 (Continued).

Student's Objectives: I study this unit
to learn the novel as a literary form
to learn to enjoy good literature
to learn literary terms such as plot, character, and setting
to learn how the novel often reflects the life and times of the author
to learn the necessary definitions for reading a novel

Chief Emphases. The vicarious experiences of the novel can give us valuable insights into a variety of human experiences.

Suggested Approaches:

1. If the object is to study several novels at one time, divide the class into small groups.
2. Each one could choose one novel he liked and give a report based on what he has learned about the novel form.
3. If a novel is studied by the whole class, the number of novels studied will depend upon the students.

Bibliography for Unit 109:

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, 712-15.

Hillocks, George, "Approaches to Meaning: A Basis for a Literature Curriculum," English Journal, 53(September 1964), 413-21.

Jenkinson and Daghlian, Teaching Literature in Grades 10-12, English Curriculum Study Series, Indiana University Press, Part 4, 233-371.

Jenkinson and Hawley, Teaching Literature in Grades 7-9, English Curriculum Study Series, Indiana University Press, Part III, 145-255.

Kanehl, Joy J., "Silas Marner on Trial," English Journal, 51(December 1962), 647.

Kaplan, Milton A., "Style Is Content," English Journal, 57(December 1968), 1330-1334.

Kitzhaber, Albert, ed., Literature II, Oregon Curriculum Teachers Guide, New York, Holt, Rinehart and Winston, 1968, Part 7, 156-79.

Lodge, Braymer, Adventures in Reading, Vol. 4, New York, Harcourt, Brace and Co., Inc., 1958. (Great Expectations)

Lodge, Braymer, Adventures in Reading, Vol. 5, New York, Harcourt, Brace and Co., Inc., 1958. (Ivanhoe)

Bibliography for Unit 109 (Continued):

Madsen, Alan L., "That Starlit Corridor," English Journal, 53(September 1964), 405-12.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, 51-54.

Pooley, Robert C., director, English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Department of Public Instruction, 1967.

Spell, Dianne, and Doris A. Brumback and Martha C. Taggart, "A Unit on Tom Sawyer," English Journal, 51(January 1962), 51-52.

Wolfe, Don, Creative Ways to Teach English, New York, Odyssey Press, Inc., 1958, Part III, Chapter 20, 275-80; Chapter 21, 285-97; Chapter 22, 301-8.

Study of Literature Units (116 through 121): These units are for the student who reads fairly rapidly with good comprehension. He should make significant progress in discriminatory skills during each unit's study. The work should be both stimulating and challenging. The students should make careful advance preparation for each day's work. The teacher should provide pertinent guides for the student's preparation.

Bibliography for Study Units:

Emig, Janet, "The Articulate Breath," English Journal, 52(October 1963), 539-41.

Farrell, Edmund, "Owen's Disabled: A Remembrance of Things Present," English Journal, 51(October 1962), 494-97.

Force, William M., "Plays Should be Heard in the Classroom," English Journal, 52(March 1963), 206-8.

Hackl, Lloyd, "Honor and Fame," English Journal, 52(November 1963), 628-29.

Herbert, Edward T., "On the Teaching of Poetry," English Journal, 54(April 1965), 334.

Hyndman, Roger, et al, "Modern Poetry in the Classroom," English Journal, 51(September 1962), 439.

Johnson, Frances, "A Unifying Theme for the Year (for both literature and the written work)," English Journal, 52(February 1963), 97.

Miller, Lois, "Poetry in the Classroom," English Journal, 52(November 1963), 644-46.

Bibliography for Study Units (Continued):

Ojala, William, "Thematic Categories as an Approach to Sequence," English Journal, 52(March 1963), 178-85.

Petitt, Dorothy, "'Domination of Black': A Study of Involvement," English Journal, 51(May 1962), 346-48.

Sparks, Nancy, "Another Alternative for the Book Report," English Journal, 51(November 1962), 574.

Taylor, Gary J., "Romeo and Juliet and West Side Story: An Experimental Unit," English Journal, 51(October 1962), 484

Traci, Philip, "Joseph Papp's Happening and the Teaching of Hamlet," English Journal, 58(January 1969), 75-77.

Wykoff, George S., "Twenty-Four Suggestions for How to Read and Understand a Poem," English Journal, 52(March 1963), 210-12.

Shakespeare's Theater. Filmstrips. English Journal, 52(March 1963), 236-37.

Course Number: 116 Course Title: Study of Non-Fiction
Phase: 3 - 4 Optimum class: 25, Maximum: 35

Course Description: This course familiarizes the student with the different forms of non-fiction.

Achievement Level:
Reading: average and above

Student's Objectives: I study this unit . . .
. . . to read with understanding
. . . to explore ideas
. . . to learn about people, places, and ideas
. . . to understand the purpose of the writer
. . . to learn the different forms of non-fiction

Chief Emphases: Essays, articles, editorials, journals, diaries, biography, autobiography, scientific monograph, history. Style is often determined by the purpose of the author:

informal	formal
descriptive	expository
narrative	argumentative

Suggested Approaches:

1. Teach the student that the purpose of the author determines the type of essay. The informal essay is intended to entertain; the formal essay is written to inform.

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Bibliography for Un[illegible]16:

Bush, Jarvis E., Non-Fiction I, New York, Literary Heritage, A Macmillan Paperback Series, 1961

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part I, 409-15, 764-95.

Hook, J. N., Teaching of High School English, New York, The Ronald Press, 1967, 226-30.

Course Number: 117
Phase: 3 - 4

Course Title: Study of the Short Story
Optimum class: 25, Maximum: 40

Course Description: Emphasis is on the short story as a distinct literary form; its special characteristics.

Achievement Level:
Reading: average or above

Student's Objectives: I study this unit . . .
. . . to examine more closely the integral parts of a short story
. . . to understand better the differences between the short story and other forms of fiction.
. . . to grow in word power
. . . to understand the problems people face in life
. . . to equip myself to meet my own problems more successfully

Chief Emphases: Awareness of style, tone, mood, as well as understanding structure of story. Study a few good stories in some depth, but read others for application of principles of analysis.

Suggested Approaches:

1. Contrast short story with (a) anecdote, (b) fairy tale [linear], (c) fable, parable, allegory [linear], (d) myth
2. Short story structure:
   - I. Exposition
     - A. Setting
       1. Time
       2. Place
     - B. Characters [Are they plausible, motivated, consistent?]
     - C. Situation
   - II. Conflict
     - A. Man versus man
     - B. Man versus nature
     - C. Man versus self

Suggested Approaches for Unit 117 (Continued):

2. Short story structure (continued)

III. Climax
IV. Resolution

3. Literary terms: theme, mood, tone, atmosphere, point of view and distancing, foreshadowing, reversal, self-recognition, compression, nemesis.
4. Emphasis: plot, character, setting

Bibliography for Unit 117:

Alwin, Virginia, Short Stories I, New York, Macmillan Paperback Series, 1961.

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955.

Doyle, Paul A., "Pearl Buck's Short Stories: A Survey," English Journal, 55(January 1966), 62-68.

Hook, J. N., The Teaching of High School English, New York, The Ronald Press, 1967, Chapter 6, 155-94.

Jacoby, Susan, "The Super Short Story," English Journal, 56(September 1967), 855-57

Kaplan, Milton A., "Style Is Content," English Journal, 57(December 1968), 1330-1334.

Kitzhaber, Albert, ed., Literature II, Oregon Curriculum Teachers Guide, New York, Holt, Rinehart and Winston, 1968, Part 5, 110-40.

Lausu, Helvie, "The Shape of Literature," English Journal, 54(September 1965), 520-24.

Levin, Gerald, The Short Story - An Inductive Approach, New York, Harcourt, Brace and World, Inc., 1967.

Loban, Walter, and Margaret Ryan and James Squire, Teaching Language and Literature, New York, Harcourt, Brace and World, Inc., 1961, Chapter 6, 274-322.

Mapes, Elizabeth A., "Drama for Junior High School: The Diary of Anne Frank," English Journal, 57(December 1968) 1307-1311.

Morsey, Royal J., Improving English Literature, Boston, Allyn and Bacon, Inc., 1967, Part II, 45-51.

Nagel, John M., "A View of Literature Too Often Neglected," English Journal, 58(March 1969), 399-407.

Bibliography for Unit 117 (Continued):

Pannwitt, Barbara, The Art of Short Fiction, Boston, Ginn and Co., 1964.

Peltzie, Bernard, "Teaching Meaning Through Structure in the Short Story," English Journal, 55(September 1966), 703-09.

Wolfe, Don M., Creative Ways to Teach English, New York, Odyssey Press, Inc., 1958, Part III, Chapter 19, 263-70.

Youngblood, Sarah, "Teaching a Short Story: Faulkner's 'Barn Burning,'" Kinescripts (Set I), New York, Commission on English, College Entrance Examination Board, 1965.

Course Number: 118 Course Title: Study of Drama
Phase: 3 - 4 Optimum class: 20, Maximum: 30

Course Description: This course exposes the student to drama from representative periods and points out its development: Greek drama, Medieval drama, Elizabethan drama, comedy of manners, problem plays, experimental drama.

Achievement Level:
Reading: average or above

Student's Objectives: I study this unit . . .
. . . to acquire an awareness of the developing forms of drama
. . . to appreciate dramatic activity as an expression of man's sociological and psychological needs.

Chief Emphases: Read plays (or excerpts) so that the students recognize the "flavor" of the different dramatic eras. This is a good time to show that a literary work reflects the society of its time.

Suggested Approaches:

1. Create an "acting" atmosphere for the reading of each play.
2. Correlate cultural background of the historical era with the play.
3. Suggested terms: catharsis, nemesis, burlesque, farce, melodrama, hubris, comedy, tragedy, comi-tragedy, fantasy, commedia dell'arte, in medias res, overt action, covert action, irony, irony of situation, soliloquy, social conventions

Bibliography for Unit 118:

Barrows, Marjorie Wescott, Drama I, New York, Literary Heritage, Macmillan Co., 1962.

Bibliography for Unit 118 (Continued):

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part 3, 309-88

Craz, Albert, A Study of Drama (paperback), Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1965

Gassner, John and Morris Sweetkind, Introducing the Drama, New York, Holt, Rinehart and Winston, 1933. (Suggested text for some groups)

Hartnoll, Phyllis, The Oxford Companion to the Theatre, New York, Oxford Press

Henneman, Dennis, "The Class Play: Shakespeare or Trivia?" English Journal, 53(November 1964), 595-96

Hoetker, James, "Reading a Play: An Essay for Students," English Journal, 57(November 1968), 1193-96.

Howes, Alan B., Teaching Literature to Adolescents: Plays, Glenview Illinois, Scott Foresman and Co., 1968.

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Loban, Walter and Margaret Ryan and James Squire, Teaching Language and Literature, New York, Harcourt, Brace and World, Inc., 1961, Part 3, Chapter 7

Mapes, Elizabeth A., "Drama for Junior High School: The Diary of Anne Frank," English Journal, 57(December 1968), 1307-1311.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, Part II, 54-57.

Perry, John, "Adapting a Novel to the Stage," English Journal, 57(December 1968), 1312-1315.

Rosenda, Sister Mary, The Rainbow Shell, New York, W. H. Sadlier, Inc., 1964.

Sweet, John, "Notes on the Teaching of Drama," English Journal, 53(November 1964), 589-91.

Tambert, Robert C., "Pitfalls in Reading Drama," English Journal, 53(November 1964), 592-94.

Veidemanis, Gladys, "Drama in the English Classroom" English Journal, 51(November 1962), 544-51.

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Course Number: 119 Course Title: Study of Poetry
Phase: 3 - 4 Optimum class: 25, Maximum: 40

Course Description: This course introduces the student to types of poetry. It teaches various verse forms, imagery, and technical terms.

Achievement Level:
Reading: average or above

Student's Objectives: I study this unit . . .
. . . to learn the kinds of poetry
. . . to learn to associate the poetic expression with the era in which it was written
. . . to begin to understand the several levels of meaning in a poem.

Chief Emphases: Narrative poetry: epic, ballad, blank verse. Lyric poetry: sonnet, elegy, ode, song, free verse (vers libre).

Suggested Approaches:

1. Select and teach specimen poems as needed.

I. Narrative Poetry
  A. Epic
    1. Folk
    2. Art
  B. Ballad
    1. Folk
    2. Art
  C. Blank verse
  D. Other narrative verse
II. Lyric Poetry
  A. Sonnet (little song)
    1. Kinds
      a. Petrarchan (Italian)
      b. Shakespearian (English)
    2. Themes
      a. Love
      b. Mutability
  B. Ode
  C. Elegy
    1. Pastoral
      a. Shepherd
      b. Loss of someone
      c. Journey
      d. Reconciliation to fact of death
    2. Other elegies
  D. Song (Poems by Burns, Blake, from Shakespeare's plays, etc.)

Suggested Approaches for Unit 119 (Continued):

1. (Continued: Outline for kinds of poems)

   E. Free verse (How does it differ from blank verse?)
   F. Other lyric poetry: descriptive poems, such as "Velvet Shoes" by Elinor Wylie, "The Eagle," by Tennyson, "The Listeners" by de la Mare, "Richard Cory" by Robinson

2. Terms: simile, metaphor, synecdoche, metonymy, compression, denotation, connotation, allusion, symbol, apostrophe, personification; Sound: assonance, consonance, alliteration, cadence, onomatopoeia; Rhythm: falling rhythm, rising rhythm, enjambment, caesura
3. Conduct choral reading to get the "feeling" of the poem.
4. Discuss levels of meaning in a poem, story level, psychological level, theological level.
5. Sing narrative poems (ballads).
6. Listen to records of poems that have been set to music.
7. Relate the poem to the period in which it was written (historical approach)
8. Vary the approach to suit the poem and the class: (a) sociological approach, (b) emotive approach, (c) didactic approach, (d) paraphrastic approach, (e) analytical approach.
9. Compare poem, art piece, and music, e.g., "Man with the Hoe" Markham, Millet's picture, "Fifteen Tons and Whataya Get?"
10. Invite guest readers.
11. Select background to use with a mood poem.
12. Use overhead projector.
13. Use dictionary frequently to get the exact meaning of the word the poet selected. Connotation and denotation.

Bibliography for Unit 119:

Clifton, Linda J., "The Two Corys: A Sample of Inductive Teaching," English Journal, 59(March 1969), 414-15.

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part II, 195-305.

Corbin, Richard, "Evaluating the Reading and Study of Poetry," English Journal, 46(March 1957), 154-57.

Corbin, Richard, Poetry I, New York, Literary Heritage, Macmillan Co., 1962.

Dunning, Stephen, "Why Poetry?" English Journal, 55(February 1966), 158-61.

Harrison, Janet E., "Notes on the Teaching of Poetry," English Journal, 51(April 1962), 253-55

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Hill, Russell, "Poetry Experience," English Journal, 55(January 1966), 162-68.

Hook, J. N., The Teaching of High School English, New York, The Ronald Press, 1967.

Kaplan, Milton A., "Verse Writing in the English Classroom," English Journal, 55(October 1966), 880-84.

Kenyon, John Garland, "A New Approach to Teaching Explication," English Journal, 53(September 1964), 428-30.

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Lape, James T., and Elizabeth Baymore Lape, Art and Craft in Poetry, Boston, Ginn and Co., 1967.

Leahy, William, Fundamentals of Poetry, Chicago, Illinois, Kenneth Publishing Co., 1963.

Lockerbie, D. Bruce, "Poetry: Denotation and Connotation," English Journal, 53(December 1964), 691.

Lodge, Braymer, Adventures in Reading, Vol. 3, Chicago, Illinois, Harcourt, Brace and World, 1958. ("Poetry")

Miller, Lois T., "Poetry in the Classroom," English Journal, 54(May 1965), 447-48.

Moore, Robert, "A Wedge Toward Willingness: Touchstone for Teaching the Sonnet," English Journal, 56(February 1967), 293-97+.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, 37-44.

O'Brien, Joseph P., "Advice to Young Poets," English Journal, 55(April 1966), 461-65.

Parish, John, "The Rehabilitation of Eben Flood," English Journal, 55(September 1966), 969-99.

Perkins, Rachael N., "On Teaching Poetry," English Journal 55(January 1966), 91-92.

Ponemon, Abraham, "For Tomorrow, Write an Analysis," English Journal, 54(October 1965), 646-47.

Pooley, Robert C., "Poetry is for People," English Journal, 52(March 1963), 165-67.

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Bibliography for Unit 119 (Continued):

Pooley, Robert C., director, English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Department of Public Instruction, 1967, 102+

Purves, Alan C., "You Can't Teach Hamlet, He's Dead," English Journal, 57 (September 1968), 832-36.

Rosenda, Sister Mary, The Rainbow Shell, New York, W. H. Sadlier, Inc., 1964

Stassen, Marilyn, "Choral Reading and the English Teacher," English Journal, 58 (March 1969), 436-39.

Steinberg, Erwin, "Toward a Definition of Poetry," English Journal, 56 (September 1967), 834-41.

Wolfe, Don, Creative Ways to Teach English, New York, Odyssey Press, Inc., 1958 239-55.

Course Number: 120 Course Title: Study of the Novel
Phase: 3 - 4 Optimum class: 25, Maximum: 40

Course Description: This course teaches the novel as a literary form.

Achievement Level:
Reading: average and above
Comment: The English Journal and other NCTE publications have many valuable suggestions for teaching and evaluating the novel.

Student's Objectives: I study this unit . . .
. . . to learn about human problems through reading
. . . to understand types of novels
. . . to relate a novel to the era in which it was written.

Chief Emphases: Study suitable examples of two or more: picaresque novel, romantic novel, sociological novel, historical novel, Gothic novel, psychological novel.

Suggested Approaches:

1. Teacher must select the novels he intends to teach, clearing with colleagues to avoid duplication in other units.
2. From a list of works of established literary merit, have students do independent reading.
3. Use a variety of devices (short quizzes, worksheets, private conferences) to avoid spending class time on basic considerations which able students can handle on their own.
4. Provide many writing assignments based on literature.

Bibliography for Unit 120:

Ducharme, Edward R., "The Door Must Open," English Journal, 53(December 1964), 670-673.

Fuller, Edmund, and Olga Achtenhagen, Four American Novels, New York, Harcourt, Brace and Co., 1959. (The Scarlet Letter, Moby Dick, The Red Badge of Courage, The Bridge of San Luis Rey)

Fuller, Edmund, and Olga Achtenhagen, Four Novels for Adventure, New York, Harcourt, Brace and Co., 1960 (Kidnapped, Les Miserables, Messer Marco Polo, Green Mansions)

Kaplan, Milton A., "Style Is Content," English Journal, 57(December 1968), 1330-1334

Nagel, John M., "A View of Literature Too Often Neglected," English Journal, 58(March 1969), 399-407.

Spell, Dianne, and Doris A. Brumback and Martha C. Taggart, "A Unit on Tom Sawyer," English Journal, 51(January 1962), 51-52.

Course Number: 121
Phase: 2 - 3

Course Title: Introduction to Shakespeare
Optimum class: 25, Maximum: 40

Course Description: This course introduces the student to Shakespeare, his times, and the special qualities of his plays which make them endure.

Achievement Level:
Reading: low average and average

Student's Objectives: I study this unit . . .
. . . to obtain the background I need to learn and understand Shakespeare's time, his art, and why he is still studied today.

Chief Emphases: Make the events of the plays relevant to the student. One might show how the conditions and experiences of those times parallel those of today.

Suggested Approaches:

1. Take perhaps a week for an easy play to listen to it and read it together to get the story and the characters--The Tempest, perhaps--or Midsummer Night's Dream.
2. Then the rest of the time might be spent on Julius Caesar as a whole or The Taming of the Shrew, Merchant of Venice, As You Like It.

Suggested Approaches for Unit 121 (Continued):

3. Perhaps use Lamb's Tales of Shakespeare for introduction before reading the Shakespeare version (or Marchette Chute's Shakespearian Plays and Shakespeare's London).
4. Movies could be useful here.
5. Recordings could be useful here.

Bibliography for Unit 121:

Albert, Richard N., "An Annotated Guide to Audio-Visual Materials for Teaching Shakespeare," English Journal, 54(November 1965), 704-15.

Bentley, Gerald Eades, Shakespeare: A Biographical Handbook, New Haven, Yale University Press, 1962.

Evans, Bertrand, Teaching Shakespeare in the High School, New York, Macmillan Co., 1966.

Fluchere, Henri, Shakespeare and the Elizabethans, New York, Hill and Wang, Inc., 1959.

Halliday, F. E., The Poetry of Shakespeare's Plays, New York, Barnes and Noble, Inc., 1964.

Hook, Frank, "So You're Going to Teach Shakespeare?" English Journal, 56(November 1967), 1120-1126+.

Magill and Ault, Shakespeare's Complete Plays [Synopses], Paterson, New Jersey, Littlefield, Adams and Co., 1962.

McCatchan, J. Wilson, Shakespeare's Histories: Plot Outlines [scene by scene], New York, Barnes and Noble, Inc., 1965.

Mueller, Richard J., "A Groundling's Approach to Shakespeare," English Journal, 53(November 1964), 584-88.

Simmons, John S., "Shakespeare in the Boondocks," English Journal, 57(October 1968), 972-76.

Veidemanis, Gladys, "Shakespeare in the High School Classroom," English Journal, 53(April 1964), 240-47.

Waith, Eugene, ed., Shakespeare: The Histories, Englewood Cliffs, New Jersey, Prentice-Hall Inc., 1965.

Wright, Louis B., "Shakespeare for Everyone," English Journal, 53(April 1964), 229-39.

American Literature Units (131 through 142)

These units provide a survey of American literature on two levels: 131 through 135 are more demanding than 136 through 140, which are for students who read below the eightieth percentile. Both series cover the same material, but students in the Phase 4 series, 131 through 135, are expected to read more selections, investigate backgrounds and influences, and write critical papers which demonstrate some insight into an author's purpose and method.

Compatible units (131 and 136, for example) which cover the same material but at different levels, may, if necessary, be taught in the same class on a contract basis.

Bibliography for American Literature Units:

Abel, Darrel, American Literature (three volumes), Great Neck, New York, Barron's Educational Series, Inc., 1963.

Altenbernd, Lynn and Leslie Lewis, Introduction to Literature, Poems, Macmillan Co., New York, 1963.

Angus, Douglas, ed., The Best Short Stories of the Modern Age, Greenwich, Connecticut, A Fawcett Premier Book, Fawcett Publishers, Inc., 1962.

Arnez, Nancy H., "Racial Understanding Through Literature," English Journal, 58(January 1969), 56-61.

Baker, Virginia M., "Teaching Point of View in Fiction," English Journal, 52(December 1963), 699-701.

Blackham, H. L., Six Existentialist Thinkers, New York, Harper Torchbooks, Harper and Row Publishers, 1959.

Blackmur, R. P., Form and Value in Modern Poetry, Garden City, New York, Doubleday Anchor Book, Doubleday and Co., Inc., 1957.

Brooks, Cleanth and Robert Warren, Understanding Poetry, New York, Holt, Rinehart and Winston, Inc., 1963.

Bruell, Edwin, "Keen Scalpel on Racial Ills," English Journal, 53(December 1964), 658-61.

Burtis, Mary E., and Paul S. Wood, Recent American Literature, Paterson, New Jersey, Littlefield Adams and Co., 1961.

Carlson, G. Robert, and John W. Conner, "American Literature," English Journal, 51(April 1962), 246-47.

Ciardi, John, How Does a Poem Mean? Boston, Houghton Mifflin Co., 1959.

Cohen, Henning, et al, Humor of the Southwest, Boston, Houghton Mifflin Co., Riverside Editions, 1964,

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Bibliography for American Literature Units (Continued):

Crabbe, John K., "On the Playing Fields of Devon," English Journal, 52(February 1963), 109-11

Crawford, Kern and Needleman, American Literature, New York, Barnes and Noble, Inc., 1963

Drew, Elizabeth, T. S. Eliot: The Design of His Poetry, New York, Charles Scribner's Sons, 1949.

Eidt and Alwood, "Man, the Creative Artist: An Experiment," English Journal, 58(January 1969), 87-89.

Emig, Janet, "The Articulate Breath," English Journal 52(October 1963), 539-41.

Farrell, Edmund, "Owen's Disabled: A Remembrance of Things Present," English Journal, 51(October 1962), 494-97.

Hackl, Lloyd, "Honor and Fame," English Journal, 52(November 1963), 628-29

Hibbs, Eleanore C., "Dear Mr Ciardi," English Journal, 52(November 1963), 610-12.

Henry, George H., "English, the Life of English, and Life," English Journal, 52(February 1963), 81-85.

Hyndman, Roger, et al, "Modern Poetry in the Classroom," English Journal, 51(September 1962), 439

Jarrett, Thomas D., ed., "Three Aspects of Hawthorne's Puritanism," English Journal, 52(October 1963), 535.

Johnson, Frances, "A Unifying Theme for the Year (for both Literature and the written work)," English Journal, 52(February 1963), 97.

Jorgensen, Virginia E., "Modern Poetry in the Classroom," English Journal, 51(September 1962), 439-42.

Ketcham, Roy C., "Through a Glass Starkly," English Journal, 57(February 1968), 209-12+.

Lass, Abraham, and Norman Tasman, Twenty-One Great Stories, New York, Mentor Books, The New American Library, Inc., 1969,

Lawrence, D H., Studies in Classic American Literature, New York, The Viking Press, 1961

Lieberman, Elias, ed., Poems for Enjoyment, New York, Harper and Bros., 1931

Bibliography for American Literature Units (Continued):

Linscott, Robert, ed., Best American Humorous Short Stories (45 stories and 31 authors), New York, The Modern Library, Random House, 1945.

Lockerbie, Bruce, "Solomon Was Wrong," English Journal, 52(November 1963), 596-600.

MacLeish, Archibald, Poetry and Experience, Boston, Houghton Mifflin Co., 1960.

Matthiessen, F. O., The Oxford Book of American Verse, New York, Oxford University Press, 1950.

McCarthy, John, "Human Intelligence Versus Divine Truth: The Intellectual in Flannery O'Conner's Works," English Journal, 55(December 1966), 1143-48.

Meisel, Peggy, "An English Curriculum for the 11th Grade," English Journal, 52(March 1963), 186-95.

Miller, Lois, "Poetry in the Classroom," English Journal, 52(November 1963), 644-46.

O'Connor, William Van, Sense and Sensibility in Modern Poetry, New York, Barnes and Noble, Inc., 1963.

Parkins, Jr., William L., "Motion Pictures and Written Composition," English Journal, 52(January 1963), 31.

Parrington, Vernon L., Main Currents in American Thought, Vols. I and II, New York, A Harvest Book, Harcourt, Brace and World., Inc., 1954.

Parrington, Vernon L., Main Currents in American Thought, Vol. III, New York, A Harbinger Book, Harcourt, Brace and World, Inc., 1958.

Perrine, Lawrence, "Nature and Proof in Interpreting Poetry," English Journal, 51(September 1962), 393-98.

Petitt, Dorothy, "'Domination of Black': A Study in Involvement," English Journal, 51(May 1962), 346-48.

Reid, James M., "An Adventure in Programing Literature," English Journal, 52(December 1963), 659-70.

Ribner and Morris, Poetry: A Critical and Historical Introduction, Chicago, Scott Foresman and Co., 1962.

Rinzler, Elsie E., "Thoreau: The Medium and His Message," English Journal, 57(November 1968), 1138-1139+.

Shapiro, Karl, The Bourgeois Poet, New York, Random House, 1964.

Shenton, James P , History of the United States from 1865 to Present, Garden City, New York, Doubleday and Co , Inc., 1945.

Simmons, John S , "And Children Learn to Walk on Frozen Toes," English Journal, 52 (November 1963), 591-95.

Smeiser, Marshall, American Colonial and Revolutionary History, New York, Barnes and Noble, Inc , 1963

Smith, American Literature, A Complete Survey, Paterson, New Jersey, Littlefield, Adams and Co , 1964

Southworth, James G , "The Poetry of Karl Shapiro," English Journal, 51(March 1962), 159-66

Spelier, Thorp, Johnson, Canby, Ludwig, editors, A Literary History of America, New York, Macmillan Co , 1963

Stallman and Watters, The Creative Reader (Fiction, Drama, Poetry), New York, The Ronald Press Co , 1962.

Stegner, Wallace, and Mary Stegner, Great American Short Stories, New York, Dell Publishing Co., Inc., 1957.

Stegner, Wallace, Selected American Prose, New York, Holt, Rinehart and Winston, 1962

Stoehr, "Tone and Voice," College English, 30(November 1968), 150-61

Syrett, Harold, ed , American Historical Documents, New York, Barnes and Noble, Inc., 1960.

Tyler, Moses C , History of American Literature 1607-1765, New York, Collier Books, Crowell-Collier Publishing Co., 1962.

Veidemanis, Gladys, "Drama in the English Classroom," English Journal, 51(November 1962), 544

Warner, Jr , John F., "The Human Side of Puritan Literature," English Journal, 52(November 1963), 587-90.

Welker, Roberts, and Gower, Herschel, ed , The Sense of Fiction, Englewood, New Jersey, Prentice-Hall, Inc., 1966.

Wertenbaker, Jr , Thomas J., "Surfeit of Surveys: Thoughts on Chronology and Theme in American Literature," English Journal, 52(January 1963), 9-15.

Wilson, Edmund, ed , The Shock of Recognition, Vol. I, II, New York, The Modern Library, Random House, 1955 (or Paperback editions, Vol I and Vol II, New York, Grosset and Dunlap, 1955)

Bibliography for American Literature Units (continued):

Wild, Paul, "Flower Power: A Student's Guide to Pre-Hippie Transcendentalism," English Journal, 58(January 1969), 62-68.

Our American Heritage of Folk Music, Filmstrips; Visual Education, 1345 Diversey Pkwy, Chicago 14; English Journal, 52(October 1963), 547.

Moby Dick and The Pit and the Pendulum, Recordings, Spoken Arts; English Journal, 52(November 1963), 650.

Poetry and Prose, Recordings, Teaching Materials, Enrichment Materials, Inc.; English Journal, 52(November 1963), 649.

Famous American Stories, 4 Filmstrips; English Journal, 52(March 1963), 237.

American Poetry--Enrichment Records, Album 4, Enrichment Teaching Materials, 246 5th Ave., New York 2. 2 records, $11.00; English Journal, 52(April 1963), 314.

Scenes from American Novels, Recordings, Educational Audio Visual, Pleasantville, New York, 2 records, $11.90; English Journal; 52(September 1963), 480.

Course Number: 131

Course Title: Colonial, Revolutionary, Rise of Romanticism (1620-1860)

Phase: 4

Optimum class: 20, Maximum: 35

Course Description: This course stimulates in depth study of the writers, writings, historical and cultural developments of the time.

Achievement Level:
Reading: Above average

Student's Objectives: I study this unit . . .
. . . to learn some of the concepts that were influential in the early American writings,
. . . to gain familiarity with the writers and some representative works.

Chief Emphases: Theological, revolutionary and romantic ideals--their causes, effects, and main supporters (See list of major writers).

Suggested Approaches:

1. For this unit the emphasis should be on understanding the effect that history had on the writings and writers of this time.

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Suggested Approaches for Unit 131 (continued):

COLONIAL WRITERS

Descriptive Prose: John Smith, Bradford, Winthrop, Byrd, Knight
Theological Prose: Cotton Mathers, J. Edwards, B. Franklin, E. Taylor, R. Williams
Poetry: Bradstreet, Wigglesworth

REVOLUTIONARY WRITERS

Political Prose: Henry, Paine, Adams, Jefferson
Poetry: Trumbull, Dwight, Barlow, Freneau

ROMANTIC WRITERS

Sectional Literature
Knickerbockers: Irving, Cooper, Bryant
Great Romanticist: Poe
Novelists: Hawthorne, Melville
Transcendentalists: Emerson, Thoreau, Stowe
Cambridge: Longfellow, Lowell, Holmes, Whittier
Minor: Kennedy, Caruthers, Cook, Dana, Prescott, Parkman, Audubon

Emphasis on.

Settling Colonial America	New England Romanticism
Colonial Culture	Rise of Unitarianism
Puritan Movement	Transcendentalism
Revolution	Abolitionist Doctrine
Confederation and Constitution	American Moves West

Additional Bibliography:

Mengeling, Marvin E., "Characterization in Rip Van Winkle," English Journal, 53(December 1964), 643-46.

Woodman, Leonora, "Teaching Literature Thematically," English Journal, 55(May 1966), 564-68.

Course Number: 132 — Course Title: Guilded Age and Movement to 20th Century Literature

Phase: 4 — Optimum class: 20, Maximum: 35

Course Description: This course introduces the student to Realism and Naturalism. It explains the complexity of the contemporary literary scene. It includes a survey of the writers and works of 1865-1930.

Achievement Level:
Reading: Above average.

Student's Objectives (Unit 132): I study this unit . . .
. . . to give myself background in the style and the purpose of American writers,
. . . to give myself a background in the relationship between literary themes and the social, political, religious, and historical influences of the period.

Chief Emphases: In depth--Whitman, Harte, Twain, Jewett, Howell, Lanier, Emily Dickinson, Garland, Norris, Crane, London, O. Henry, James Riley, Dunne, Field.

Suggested Approaches: Advancing Frontier, War Between the States, Postwar West, Romanticism to Realism, New directions in poetry and prose.

Course Number: 133 Course Title: Contemporary Prose Since 1930

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a study in depth of contemporary American prose.

Achievement Level:
Reading: Above average

Student's Objectives: I study this unit . . .
. . . to read a variety of modern American prose,
. . . to gain new insights into modern American thought.

Chief Emphases: Here there is an embarrassing wealth of material. Choose from among such writers as Stephen Vincent Benet, Erskine Caldwell, Carson McCullers, William Saroyan, William Faulkner, Dorothy Canfield, Thomas Wolfe, Sinclair Lewis, John Dos Passos, John Steinbeck, Walter Van Tilburg Clark, Franklin D. Roosevelt, F. Scott Fitzgerald, John Gunther, Ray Bradbury, John Updike, Bernard Malamud, Truman Capote, Robert Penn Warren, Jean Stafford, E. B. White, S. J. Perelman, Brooks Atkinson, Rachel Carson, J. F. Kennedy, Ernest Hemingway, Katherine Anne Porter, James Thurber, Irwin Shaw, Eudora Welty, Jacques Barzun, Norman Cousins, J. Frank Dobie, Joseph Wood Krutch, John P. Marquand, Wallace Stegner.

Suggested Approaches:

1. Review expository, descriptive, argumentative, narrative as intention of author in modern prose.
2. Review kinds of non-fiction: essay, article, scientific monograph, biography, autobiography.
3. Discuss the ideas in the essay and short story.

Suggested Approaches for Unit 133 (continued):

4 Much outside reading in student interest areas.
5 Compare essays or short stories treating different aspects of the same theme.
6 Discuss the themes treated in the contemporary short story.
7 Examine developments in the short story as a literary form.
8 Write review of book of essays or book of short stories read outside of class.

Course Number: 134 Course Title: Contemporary Poetry Since 1930

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a study of the work of such contemporary American poets as W. H. Auden, H. W. Bynner, John Dos Passos, H. D., Robert Frost, Langston Hughes, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Marianne Moore, Ogden Nash, Robert Nathan, John G. Neihardt, Ezra Pound, Carl Sandburg, Wallace Stevens, William Carlos Williams, Conrad Aiken, Kenneth Fearing, Karl Shapiro, Rod McKuen, Eberhart, Rodman, Theodore Roethke, Richard Wilbur, John Ciardi, Robert Penn Warren, Babette Deutsch, e. e. cummings, Edna St. Vincent Millay, Hart Crane, Randall Jerrell, Sarah Teasdale, Elinor Wylie, Dorothy Parker.

Achievement Level:
Reading: Above average.

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to read in depth some modern American poetry,
. . . to give myself an opportunity to discover the poetic reflections about American thought and ideas.

Chief Emphases: In depth study of selected poems by such poets as were listed in the course description above.

Suggested Approaches:

1 Use overhead projector to chart sound patterns.
2 Conduct discussion of themes as related to American problems.
3 Debate poet's contribution to the modern world.
4 Encourage outside reading of books of poetry by cited authors.
5 Discuss "how poetic is modern poetry." What is poetry? What characteristics of poetry has modern poetry?

Course Number: 135 Course Title: Contemporary Drama Since 1930

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course introduces the student to a study in depth of selected contemporary American drama.

Achievement Level:

Reading: Above average.

Comment: The same plays may be studied in this unit as in Unit 140, a lower level course; but students in this unit will be required to study these plays in greater depth and detail.

Student's Objectives: I study this unit . . .

. . . to understand and appreciate some representative modern American drama.

Chief Emphases: Selected plays (see Reading List below)

Suggested Approaches:

1. "Stage" at least one drama in the classroom.
2. Discuss ideas expressed in drama as outshoots of American thought.
3. Have students write a paper comparing a one-act play with a three-act play by the same author in theme, chracterization, etc.

Suggested Reading List: Miller, Death of a Salesman; Sherwood, Abe Lincoln in Illinois; Wilder, Our Town and The [illegible] of Our Teeth; MacLeish, J. B.; Mary Chase, Harvey; Maxwell [illegible]son, What Price Glory? and The Petrified Forest; Philip Barry, The Philadelphia Story; Connelly, The Green Pastures; Williams, The Glass Menagerie; George Kaufman, You Cant Take It With You, The Man Who Came to Dinner, and George Washington Slept Here; O'Neil, The Emperor Jones, The Hairy Ape, and All God's Children Got Wings.

One-act Plays: Mosel, "Impromptu"; Williamson, "Peggy"; Gaspel, "Trifles"; Smith, "Western Night."

Course Number: 136 Course Title: Early Years of American Literature

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course introduces the student to the Colonial, Revolutionary, and Romantic periods.

Achievement Level:

Reading: Average.

Maturity: Junior

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Student's Objectives for Unit 136: I Study this unit . . .
. . . to become familiar with the writers and samples of their works,
. . . to become familiar with the types of writings of the early years in America.

Chief Emphases: Introduce the students to the chief writers of the time, give them samples of their works, and touch on the motivating spirit of the time.

Suggested Approaches:

1 The emphasis in this unit should be more of a survey of writers, works, and movements of the early years in American Literature.

COLONIAL: William Bradford, Roger Williams, Cotton Mather, Jonathan Edwards, John Winthrop, Anne Bradstreet, Nathaniel Ward, Edward Taylor
REVOLUTION: John Woolman, Tom Paine, Pat Henry, John Adams, Philip Freneau, Ben Franklin, Alexander Hamilton, Tom Jefferson, George Washington, Hector St. John de Crevecoeur
ROMANTIC: Washington Irving, Edgar Allen Poe, William C. Bryant, Oliver W Holmes, Nathaniel Hawthorne, Herman Melville, James Russell Lowell, John Greenlieaf Whittier, Henry W. Longfellow, Henry D Thoreau, Ralph W. Emerson
MOVEMENTS: Puritan, New England Romanticism, Rise of Unitarianism, Transcendentalism, Abolitionist Doctrine

Course Number: 137 Course Title: Changing Years of American Literature
Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with writers and selected works from Walt Whitman to 1930.

Achievement Level:
Reading: Average

Student's Objectives: I study this unit . . .
. . . to become familiar with the writers and their works during the changing years,
. . . to become familiar with the background of contemporary writers.

Chief Emphases: Survey of writers and works: Walt Whitman, Sidney Lanier, Emily Dickinson, Edwin Robinson, James Riley, Eugene Field, Edwin Markham, Sarah Jewett, Hamlin Garland, Jack London, Stephen Crane, O. Henry, Finley Dunne.

Suggested Approaches: Chronological, Type, Theme

Course Number: 138 Course Title: Contemporary American Prose

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with contemporary American prose.

Achievement Level:
Reading: Average.

Student's Objectives" I study this unit . . .
. . . to give myself an opportunity to read modern American prose,
. . . to give myself new insights into modern American thought.

Chief Emphases: William Saroyan, Dorothy Canfield, Sinclair Lewis, John Dos Passos, John Steinbeck, Walter Van Tilburg Clark, Franklin D. Roosevelt, F. Scott Fitzgerald, Ray Bradbury, E. B. White, S. J. Perelman, Rachel Carson, J. F. Kennedy, Ernest Hemingway, James Thurber, J. Frank Dobie, John P. Marquand.

Suggested Approaches:

1. Review expository, descriptive, argumentative, as intention of author in modern non-fiction.
2. Review kinds of non-fiction: essay, article, scientific monograph, biography, autobiography.
3. Discuss ideas in essays and short stories.
4. Compare essays and short stories treating the same theme.

Course Number: 139 Course Title: Contemporary American Poetry

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course introduces the student to the work of such contemporary American poets as W. H. Auden, H. W. Bynner, e. e. cummings, John Dos Passos, H. D., Robert Frost, Langston Hughes, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Marianne Moore, Ogden Nash, Robert Nathan, John G. Neihardt, Carl Sandburg, Kenneth Fearing, Karl Shapiro, Rod McKuen, Theodore Roethke, Richard Wilbur, Dorothy Parker, Phyllis McGinley.

Achievement Level:
Reading: Average.
Comment: Selection of specific works must be made on the basis of the class's receptivity.

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to read some modern American poetry,

Student's Objectives for Unit 139 (continued):

to give myself an opportunity to see the poet's reflections about American thought and ideas.

Chief Emphases: Selected poems from modern writers, such as those who were listed in the course description above.

Suggested Approaches:

1 Use the overhead projector to chart sound patterns.
2 Practice choral reading.
3 Conduct discussions of theme as related to American problems.
4 Debate the contribution of the poet to the modern world.

Additional Bibliography:

Briggs, Thomas, Poetry and Its Enjoyment, New York, Columbia University Press, 1958

Deutsch, Babette, Poetry in Our Time, New York, Holt Rinehart and Winston, Inc , 1952

Drew, Elizabeth, Poetry: A Modern Guide to Its Understanding and Enjoyment (paperback), New York, Dell Publishing Co., Inc., 1959

Highet, Gilbert, The Powers of Poetry, New York, Oxford University Press, 1960.

Course Number: 140 Course Title: Contemporary American Drama

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with selected contemporary American plays.

Achievement Level:
Reading: Average.
Comment: The same plays may be studied here as in 135, a higher level unit; but these students will not be required to study the plays in equal detail and depth.

Student's Objectives: I study this unit . . .
. . . to read modern American drama.

Chief Emphases: Selected plays (See Reading List)

Suggested Approaches:

1. "Stage" at least one drama in the classroom.

Suggested Approaches for Unit 140 (continued):

2. Discuss ideas as outshoots of American thought.
3. Appoint discussion groups to find and read one-act plays to compare in theme, characterization, etc. with a three-act play by the same author.

Suggested Reading List: Miller, Death of a Salesman; Sherwood, Abe Lincoln in Illinois; Wilder, Our Town and The Skin of Our Teeth; MacLeish, J. B.; Mary Chase, Harvey; Maxwell Anderson, What Price Glory? and The Petrified Forest; Philip Barry, The Philadelphia Story; Connelly, The Green Pastures; Williams, The Glass Menagerie; George Kaufman, You Can't Take It with You, The Man Who Came to Dinner, and George Washington Slept Here; O'Neil, The Emperor Jones, The Hairy Ape, and All God's Children Got Wings.

One-Act Plays: Mosel, "Impromptu"; Williamson, "Peggy"; Gaspel, "Trifles"; Smith, "Western Night."

Additional Bibliography:

Burtis, Mary Elizabeth, Recent American Literature, Paterson, New Jersey, Littlefield, Adams and Co., 1961. (paperback)

Greene, Maxine, "Against Invisibility," College English, 30(March 1969), 430-36.

Krutch, Joseph Wood, The American Drama Since 1918, New York, George Braziller, Inc., 1957.

Marx, Milton, The Enjoyment of Drama, New York, Appleton-Century-Crofts, 1940.

Menton, Francis, and Jean Schab and Nina Young, "Through a Glass Starkly," English Journal, 57(February 1968), 209-12+.

Popkin, Henry, "Arthur Miller's The Crucible," College English, 26(November 1964), 139-46.

Veidemanis, Gladys, "Drama in the English Classroom," English Journal, 51(November 1962), 544.

Course Number: 141 Course Title: The Early American Novel

Phase: 3 - 5 Optimum class: 20, Maximum: 30

Course Description: This course explores the development of the novel in America (U. S.).

Achievement Level:

Reading: Average and above. The ability to read rapidly is strongly recommended.

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Student's Objectives for Unit 141: I study this unit . . .
. . . to learn to read the novel with greater understanding,
. . . to learn the changing emphases of the novel in different periods,
. . . to gain greater insight into human problems.

Chief Emphases: Romanticism, Realism, and Naturalism

Suggested Approaches:

1. Introduce the American novel by going back to the writing in England and on the Continent at the time.
2. Introduce the meaning of Romanticism and explain why our authors were writing in this style.
3. Study a novel with Romantic characteristics.
4. Introduce Realism and its development as a style and study a novel exemplifying this style.
5. Introduce Naturalism and its development as a style and study a novel of this style.

Additional Bibliography:

Albrecht, Robert, "Content and Style in The Red Badge of Courage," College English, 27(March 1966), 487-92.

Bergeron, David M., "Arthur Miller's The Crucible and Nathaniel Hawthorne: Some Parallels," English Journal, 58(January 1969), 47-55.

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part I, 158.

Cotter, Janet M., "The Old Man and the Sea: An 'Open' Literary Experience," English Journal, 51(October 1962), 459-63.

Cowie, Alexander, The Rise of the American Novel, New York, American Book Co., 1948.

Fiedler, Leslie, Love and Death in the American Novel, New York, Meridan Books, The World Publishing Co., 1962.

Gonzales, Joseph F., "A Scrim for Poe's Screams," English Journal, 53(October 1964), 531-32.

Greene, Maxine, "Against Invisibility," College English, 30(March 1969), 430-36.

Greiling, Frazziska, "The Theme of Freedom in A Separate Peace," English Journal, 56(December 1967), 1269-1272.

Additional Bibliography for Unit 141 (continued):

Grimsley, Juliet, "Book Reports Can Be Helpful," English Journal, 52(February 1963), 116-17.

Hart, Evalee, "Aboard the Narcissus," English Journal, 56(January 1967), 45-48. (Conrad's short stories)

Hassan, Ihab, "The Character of Post-war Fiction in America," English Journal, 51(January 1962), 1-8.

Jarrett, Thomas D., ed., "Language and Literature," English Journal, 51(February 1962), 144-45.

Josephs, Lois, "Man's Relationship to Nature: A Sub-theme in American Literature," English Journal, 51(March 1962), 180-83.

Kroft, Quentin, "The Question of Freedom in James's Fiction," College English, 26(February 1965), 372-81.

Losser, Michael L., "Mirror Imagery in The Scarlet Letter," English Journal, 56(February 1967), 274-77.

Marcus, Fred H., "Cry, the Beloved Country and Strange Fruit: Exploring Man's Inhumanity to Man," English Journal, 51(December 1962), 609-16.

Marcus, Fred H., "The Scarlet Letter: The Power of Ambiguity," English Journal, 51(October 1962), 449-58.

Mellard, James, "Counterpoint as Technique in The Great Gatsby," English Journal, 55(October 1966), 853-59.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, Chapter IV, 51-54, 66-67.

O'Hara, J. D., "Unlearned Lessons in The Secret Sharer," College English, 26(March 1965), 444-50.

Ojala, William, "Thematic Categories as an Approach to Sequence," English Journal, 52(March 1963), 178-85.

Pelletier, Gaston, "Red Badge Revisited," English Journal, 57(January 1968), 24-25+.

Powell, Marion, "An Approach to Teaching The Secret Sharer," English Journal, 56(January 1967), 49-53.

Rhorberger, Mary, "Point of View in Benito Cereno," College English, 27(April 1966), 541-46.

Scholes, Robert, ed., Approaches to the Novel, San Francisco, Chandler Publishing Co., 1961.

Additional Bibliography for Unit 141 (Continued):

Six Great Modern Short Novels, New York, Dell Publishing Co., Inc. 1954. (paperback)

Sparks, Nancy, "Another Alternative for the Book Report," English Journal, 51(November 1962), 574.

Spell, Dianne, and Doris A. Brumback and Martha C. Taggart, "A Unit on Tom Sawyer," English Journal, 51(January 1962), 51-52.

Spiller, Robert E., The Cycle of American Literature, (An Essay in Historical Criticism), New York, Macmillan Co., A Free Press Paperback, 1967.

Stewart, David, "The Decline of WASP (White Anglo-Saxon Protestant) Tradition," College English, 30(March 1969), 403-17.

Tanner, Bernard R., "Tone as an Approach to The Scarlet Letter," English Journal, 53(October 1964), 528-30.

Watt, Ian, The Rise of the Novel, Berkely, California, University of California Press, 1965. (Historical background leading to development of American novel)

Witherington, Paul, "Stephen Crane's A Mystery of Heroism: Some Redefinitions," English Journal, 58(February 1969), 201-04+.

Course Number: 142 Course Title: Contemporary American Novel

Phase: 2 - 3 Optimum class: 30, Maximum: 40

Course Description: This course introduces the student to selected contemporary American novels.

Achievement Level:
Reading: Average

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to read selected modern American novels,
. . . to give myself a picture of the relationships between life and literature.

Chief Emphases: Selected modern American novels (see Reading List)

Suggested Approaches:

1. Discuss ideas.
2. Trace like themes through several novels.
3. Read two novels in depth in class.

Suggested Approaches for Unit 142 (continued):

4. Compare short stories of any author with one of his longer works.
5. Assign outside reading of other novels.
6. Review such terms as plot, climax, resolution, foreshadowing, nemesis, hubris, reversal, etc.

Suggested Reading List: Agee, A Death in the Family, The Morning Watch; Cozzens, The Just and the Unjust; Guthrie, The Big Sky, The Way West; Schaefer, Shane; Kanter, Andersonville; Maxwell, The Folded Leaf; Capote, In Cold Blood; Michener, The Bridges of Toko-Ri; Harper, To Kill a Mockingbird; Hemingway, For Whom the Bell Tolls, The Old Man and the Sea; Salinger, Catcher in the Rye, Franny and Zooey; Clark, The Ox Bow Incident; Faulkner, Intruder in the Dust, The Reivers; Roelvaag, Giants in the Earth; Steinbeck, The Pearl, In Dubious Battle, Of Mice and Men; Marquand, The Late George Apley, Point of No Return; Hersey, A Single Pebble, A Bell for Adano; Warren, All the King's Men.

Additional Bibliography:

Adler, Mortimer, How to Read a Book, New York, Simon and Schuster, Inc., 1956.

Bergeron, David M., "Arthur Miller's The Crucible and Nathaniel Hawthorne: Some Parallels," English Journal, 58(January 1969), 47-55.

Brooks, Cleanth, Understanding Fiction, New York, Appleton-Century-Crofts, 1959.

Friedman, Melvin, "Flannery O'Connor: Another Legend in Southern Fiction," English Journal, 51(April 1962), 233-43.

Geismar, Maxwell, American Moderns, from Rebellion to Conformity, New York, Hill and Wang, 1958.

Goldsmith, Arnold, "Thematic Rhythm in The Red Pony," College English, 26(February 1965), 391-94.

Grimsley, Juliet, "Book Reports Can Be Helpful," English Journal, 52(February 1963), 116-17.

Jarrett, Thomas D., ed., "Language and Literature," (Hemingway) English Journal, 52(November 1963), 633-34.

Lederer, Richard L., "Student Reactions to Lord of the Flies," English Journal, 53(November 1964), 575-79.

Lehan, Richard, "Faulkner's Poetic Prose: Style and Meaning in The Bear," College English, 27(December 1965), 243-47.

Little, Gail B., "Three Novels for Comparative Study in the Twelfth Grade," English Journal, 52(October 1963), 501-05.

Additional Bibliography for Unit 142 (continued):

Marcus, Fred H., "Cry, the Beloved Country and Strange Fruit: Exploring Man's Inhumanity to Man," English Journal, 51(December 1962), 609-16

Marcus, Fred H., "A Farewell to Arms: The Impact of Irony and the Irrational," English Journal, 51(November 1962), 527-35.

Marcus, Fred H., "Catcher in the Rye: A Live Circuit," English Journal, 52(January 1963), 1.

McCarthy, John, "Human Intelligence Versus Divine Truth: The Intellectual in Flannery O'Connor's Works," English Journal, 55(December 1966), 1143-1148.

Morris, Harry, "The Pearl: Realism and Allegory," English Journal, 52(October 1963), 487-95+.

Ojala, William, "Thematic Categories as an Approach to Sequence," English Journal, 52(March 1963), 178-85.

Parrington, Vernon L., Main Currents in American Thought, New York, Harcourt, Brace and World Co., 1930.

Rottenberg, Annette T., "Obviously Bad," English Journal, 52(October 1963), 496-500.

Schuster, Edgar H., "Discovering Theme and Structure in the Novel," (To Kill a Mockingbird), English Journal, 52(October 1963), 506-11.

Sparks, Nancy, "Another Alternative for the Book Report," English Journal, 51(November 1962), 574.

Spiller, Robert E., Literary History of the United States, New York, Macmillan Co., 1940.

Stallman, American Literature: Readings and Critiques, New York, G. P. Putnam's Sons, 1961.

Stewart, David, "The Decline of WASP (White Anglo-Saxon Protestant) Tradition," College English, 30(March 1969), 403-17.

Veidemanis, Gladys, "Lord of the Flies in the Classroom--No Passing Fad," English Journal, 53(November 1964), 569-74.

Wagenknecht, Edward C., Cavalcade of American Novel, New York, Holt, Rinehart and Winston, 1952.

British Literature Units (151 through 162)

These units provide a survey of British literature on two levels: 151 through 155 are more demanding than 156 through 160, which are for

students who read below the eightieth percentile. Both series cover the same material, but students in the Phase 4 series, 151 through 155, are expected to read more selections, investigate backgrounds and influences, and write critical papers which demonstrate some insight into the author's purpose and method.

Compatible units (151 and 156, for example), which cover the same material but at different levels, may, if necessary, be taught in the same class on a contract basis.

Bibliography for British Literature Units:

Ahern, Eckoe M., "There May Be Many Answers," English Journal, 51(December 1962), 657-58.

Alfred, William et al, translators, Medieval Epics, New York, The Modern Library, Random House, Inc., 1963.

Baker, Virginia M., "Teaching Point of View in Fiction," English Journal, 52(December 1963), 699-701.

Bates, Walter J., From Classic to Romantic (Premises of taste in Eighteenth Century England), New York, Harper and Bros., 1946.

Baugh, Albert, A Literary History of English Literature, New York, Appleton Century Crofts, Inc., 1948.

Cam, Helen, England Before Elizabeth, New York, Harper Torchbooks, Harper and Bros., 1960.

Child, Clarence Griffin (translator), The Second Shepherd's Play, Everyman, and Other Early Plays, Cambridge, Houghton Mifflin Co., Riverside Literature Series, 1938.

Drew, Elizabeth, T. S. Eliot: The Design of His Poetry, New York, Charles Scribner's Sons, 1949.

Flores, Angel, ed., Medieval Age, Laurel Masterpieces of World Literature, New York, Dell Publishing Co., Inc., 1963.

Goodridge, J. F., (translator), Piers the Ploughman (Langland), Baltimore, Maryland, Penguin Books, 1966.

Henry, George H., "English, the Life of English, and Life," English Journal, 52(February 1963), 81-85.

Johnson, Frances, "A Unifying Theme for the Year (for both Literature and the written work)," English Journal, 52(February 1963), 97.

Lockerbie, D. Bruce, "Solomon Was Wrong," English Journal, 52(November 1963), 596-600.

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Bibliography for British Literature Units (Continued):

Rowse, A. L., The Elizabethan in America, New York, Harper Colophon Books, Harper and Row, Publishers, 1965.

Schwartz, Sheila, "The Idea of the Hero," English Journal, 58(January 1969), 82-86.

Smith, Guy E., English Literature After Neo-Classicism, Vol. II, Paterson, New Jersey, Littlefield, Adams and Co., 1966.

Stallman and Watters, The Creative Reader, New York, The Ronald Press, 1962.

Stephen, Leslie, English Literature and Society in Eighteenth Century, New York, Barnes and Noble, Inc., 1962.

Trapnell, Edythe M., "Testing for Honeydew," English Journal, 52(October 1963), 528-29.

Willey, Basil, Nineteenth Century Studies, New York, Harper and Row, 1966.

Recordings: Prose and Poetry of England, Enrichment Materials, Inc.: Canterbury Tales, Caedmon Records; Poems of Goldsmith, Gray, and Collins, Spoken Arts; English Journal, 52(November 1963), 650.

Course Number: 151 Course Title: Beowulf to Shakespeare

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a survey of the beginning of English literature with emphasis on Beowulf, Chaucer, Shakespeare; epic, ballad, metrical romance, and early drama.

Achievement Level:
Reading: Above average.

Student's Objectives: I study this unit . . .
. . . to give myself an awareness of the development of English literature,
. . . to give myself a background understanding of literary tradition,
. . . to give myself background and understanding of allusions found in modern literature,
. . . to learn about the universal strength and weaknesses of man.

Chief Emphases: To study in greater depth than in Unit 156: Beowulf; appropriate tales from Chaucer; Tudor metrical romance; selected

Chief Emphases for Unit 151 (continued):

ballads; the sonnet; a non-Shakespearian Elizabethan drama--for example, Marlowe's Faustus.

Suggested Approaches:

1. Ask students what they have learned about these people after they have read a selection such as Beowulf.
2. Have students make reports on extended outside reading of any special interest within this period.
3. Have students draw an analogy between a modern day "pilgrimage" --whom would they take to get a cross-section of society similar to Chaucer's in Canterbury Tales.
4. Write original ballads.
5. Make classroom wall charts of time-line, correlating historical events with literature.
6. Compare Beowulf's heroism to that of a Greek hero. Note that Beowulf sacrifices his life for his people, something no Greek hero does. (Such activity will correlate with mythology units studied earlier.)

Additional Bibliography:

Friedman, Eleanor K., "Studying King Arthur in the Eight Grade," English Journal, 51(March 1962), 200-3.

Mussoff, Lenore, "Enriching a Literature Survey of Renaissance English," English Journal, 51(May 1962), 337-39.

Mussoff, Lenore, "Light Up the Dark Ages," English Journal, 52(October 1963), 525-27.

The Jupiter Book of Ballads (recordings), Folkways, 121 W. 47th Street, New York, $5.95. English Journal, 52(February 1963), 153

Chaucer: Readings from Canterbury Tales (recordings), ready by Victor L. Kaplan, Folkways, $5.95. English Journal, 52(February 1963), 154.

Course Number: 152 Course Title: Cavaliers - Classicists

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a survey study of the Renaissance, the Enlightenment, and the Classical writers: Herrick, Lovelace, Donne, Milton, Dryden, Pope, and Goldsmith.

Achievement Level:
Reading: Above average.

Student's Objectives for Unit 152: I study this unit . . .

. . . to give myself a background in the diversified writing produced by men embracing different political, social, and religious ideals,

. . . to give myself added background for allusions commonly found in modern works.

Chief Emphases: Selected works in depth. Metaphysical poets: Donne, Traherne, Herbert, etc. Cavalier poets: Herrick, Lovelace, etc., Roundhead writings: Milton, Bunyan. Classical writings: Pope, Dryden, Swift, Addison, Steele, Goldsmith.

Suggested Approaches:

1. Elicit themes common in Cavalier poetry.
2. Discuss differences between Petrarchan imagery and the imagery used by metaphysical poets.
3. Encourage students to read in depth from Gulliver's Travels and Pilgrim's Progress.
4. Compare Addison and Steele's news writing with modern journalism.
5. Note divergency among Goldsmith and other writers of the classical period. Note Goldsmith's romantic tendency.
6. Debate issues pertinent to the age: Roundheads versus Cavaliers re: King.

Additional Bibliography:

Brower, Reuben A., "Form and Defect of Form in Eighteenth-Century Poetry: A Memorandum," College English, 29(April 1968), 535-41.

Drake, Constance M., "An Approach to Blake," College English, 29(April 1968), 541-47.

Hymen, Lawrence We., "Poetry and Dogma in Paradise Lost," College English, 29(April 1968), 529.

Leiter, Louis, "Deification Through Love, Marlowe's The Passionate Shepherd to His Love," College English, 27(March 1966), 444-49.

Preu, James A., "The Case of the Mysterious Manuscript," (Gulliver's Travels) English Journal, 52(November 1963), 579-86.

Preu, James A., "Private Vices--Public Benefits," (Satire of Swift and PopeP, English Journal, 52(December 1963), 653-58.

Schwartz, Sheila, "The Idea of the Hero," English Journal, 58(January 1969), 82-86.

Smith, Charles, "Toward a Participatory Rhetoric--Teaching Swift's A Modest Proposal," College English, 30(November 1968), 135-49.

Additional Bibliography for Unit 152 (continued):

Tuttle, Carolyn K., "A Little Lexicography is NOT a Dangerous Thing," English Journal, 51(December 1962), 648

Course Number: 153 Course Title: Romantics - Victorians

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a survey study of the Romantic and Victorian writers, such as Burns, Wordsworth, Coleridge, Shelley, Keats, and Byron. Victorian--Tennyson, Browning, Hopkins, and Kipling.

Achievement Level:
Reading: Above average.

Student's Objectives: I study this unit . . .
. . . to give myself background in the style and purpose of the Romantic and Victorian writers,
. . . to give myself background in the relationship between literary themes and the social, political, and historical influences of the period.

Chief Emphases: Study in greater depth than in Unit 158 such Romantic writers as Burns, Wordsworth, Coleridge, Lamb, Scott, Shelley, Keats, Byron; and such Victorian writers as Arnold, Bridges, Tennyson, Browning, Hopkins, Housman, Kipling.

Suggested Approaches:

1. Romantic Poets versus Classical poets
   - a. nature — a. nobility
   - b. supernatural — b. common sense
   - c. common man (sympathy with) — c. interest in present
   - d. imagination — d. conformity
   - e. rebellious spirit — e. formality
   - f. interest in ancient past
   - g. melancholy - loneliness
2. Discuss Romantic period as a backlash to the Age of Reason.
3. Correlate art, music, poetry.
4. Assign one Victorian Novel to be read outside of class for written or oral report: Dickens, Oliver Twist, David Copperfield, Great Expectations; Eliot, Adam Bede, Middlemarch, Silas Marner; Thackeray, Vanity Fair; Hardy, Return of the Native, Mayor of Casterbridge; Bronte, Jane Eyre, Wuthering Heights.
5. Read and report on one section from Tennyson's Idylls of the King.

Suggested Approaches for Unit 153 (continued):

6 Discuss the emerging social consciousness of the Romantic Age as it influenced the Victorian Age.
7 Debate: city versus country life; poet versus utilitarian.

Additional Bibliography:

Gleckner, Robert R., "The Lamb and The Tyger--How Far with Blake?" English Journal, 51(November 1962), 536-43.

Quintana, Ricardo, "The Deserted Village: Its Logical and Rhetorical Elements," College English, 26(December 1964), 204-14.

Schwartz, Sheila, "The Idea of the Hero," English Journal, 58(January 1969), 82-86.

English Romantic Poetry (recording), read by John S. Martin, Folkways, $5.95 English Journal, 52(February, 1963), 153.

Course Number: 154 Course Title: Masefield to Yeats

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course provides a survey of late 19th Century and early 20th Century authors.

Achievement Level:
Reading: Above average.

Student's Objectives: I study this unit . . .
. . . to give myself an understanding of late Victorian and early modern prose and poetry,
. . . to familiarize myself with themes, ideas, and problems of modern society as related by writers,
. . . to become more proficient in recognizing allusions.

Chief Emphases: John Masefield, T. S. Eliot, William Butler Yeats, John Millington Synge, Alfred Noyes, Rupert Brook, Siegfried Sassoon, J. B. Shaw, James Barrie, Katherine Mansfield, D. H. Lawrence, Eric Knight, George Orwell, Virginia Woolf, E. M. Forster, Aldous Huxley

Suggested Approaches:

1 Encourage free reading of a novel and/or drama to be reported on or discussed in class.
2 Discuss modern ideas, especially the new interest in satire and fantasy.

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Suggested Approaches for Unit 154 (continued):

3. Discuss the influence of modern times on the creativity of the writer.
4. How do modern works differ from those of the Romantics? the Victorians?
5. Encourage composition treating of problem Way of All Flesh--problem of Victorian father; The Admirable Crichton--problem of social strata.
6. Compare a theme as it is expressed by a poem and by a prose work.
7. Have students read a novel, either in groups or as individuals, and report on it, either in discussions, oral reports, or written reports.

Suggested Reading List: Woolf, Mrs. Dalloway; Conrad, Lord Jim, Heart of Darkness, The Secret Sharer; Maugham, Of Human Bondage; Huxley, Brave New World; Hilton, Goodbye, Mr. Chips; Hardy, Return of the Native; Butler, Way of All Flesh; Stephens, Crock of Gold; Wells, The Time Machine; Bennett, The Old Wives' Tale; Forster, Passage to India; Joyce, Portrait of the Artist as a Young Man; Williams, The Corn Is Green; Wilde, The Importance of Being Ernest; Shaw, Pygmalion, Saint Joan; Galsworth, Justice; Yeats, Love of Hearts Desire; Synge, Riders to the Sea; Gregory, Workhouse Ward; Barrie, The Admirable Crichton

Additional Bibliography:

Davidow, Mary C., "Journey from Apple Orchard to Swallow Thronged Loft: Fern Hill," English Journal, 58(January 1969), 78-81.

Hackl, Lloyd, "Honor and Fame," English Journal, 52(November 1963), 628-29.

Keskinen, Kenneth, "Shooting an Elephant--An Essay to Teach," English Journal, 55(September 1966), 669-75.

Lesser, Simon O., "Sailing to Byzantium--Another Voyage, Another Reading," College English, 28(January 1967), 291-310.

Middlebrook, Jonathan, "Sunshine Supermen," (Matthew Arnold Critique), College English, 30(March 1969), 418-23.

Roody, Sarah I., "Teaching Conrad's Victory to Superior High School Seniors," English Journal, 58(January 1969), 40-46.

Townsend, R. C., "Matthew Arnold, H.M.I., on The Study of Poetry," College English, 30(December 1968), 212-30.

Course Number: 155 Course Title: Moderns

Phase: 4 Optimum class: 20, Maximum: 35

Course Description: This course introduces the student to modern British literature following World War II to the present.

Achievement Level:
Reading: Above average.

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to become familiar with some of England's contemporary authors,
. . . to give myself insight into the influence of contemporary social problems on the literature of the period,
. . . to read in depth at least one modern play and/or novel.

Chief Emphases: Stephen Spender, W. H. Auden, Henry Reed, John Masefield, C. Day Lewis, T. S. Eliot, Edith Sitwell, Dylan Thomas, George Orwell, Graham Greene, C. P. Snow, William Golding, Lawrence Durrell, Roald Dahl, Robert Graves, Louis MacNeice, John Betjeman, Kingsley Amis

Suggested Approaches:

1. Conduct class discussion of ideas found in modern literature.
2. Compare modern with Victorian and Romantic.
3. Compare moderns with pre-war writers.
4. Read a modern novel and discuss those qualities which make a novel modern.

Suggested Reading List: Waugh, Love Among the Ruins, Brideshead Revisited; Tolkein, John R., The Lord of the Rings; Terence White, The Once and Future King; C. P. Snow, The Masters; Greene, The Power and the Glory, The Heart of the Matter; Golding, The Lord of the Flies; Orwell, Animal Farm, 1984; Coward, Blithe Spirit.

Additional Bibliography:

Emig, Janet A., "Teaching a Modern Sonnet," English Journal, 51(March 1962), 220-21.

Hibbs, Eleanore C., "Dear Mr. Ciardi," English Journal, 52(November 1963), 610-12.

Jenkins, Jack, "How Green Is Fern Hill?" English Journal, 55(December 1966), 1180-82.

Additional Bibliography for Unit 155 (continued):

Ward, A. C., Twentieth Century English Literature (1901-1960), New York, University Paperbacks, Barnes and Noble, Inc., 1964.

Anthology of 20th Century English Poetry, Part II, Folkways, $5.95. English Journal, 51(March 1962), 229.

Course Number: 156 Course Title: Early Years of British Literature

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with the beginning of English literature, with emphasis on Beowulf, Chaucer, Shakespeare.

Achievement Level:
Reading: Low average, average

Student's Objectives: I study this unit . . .
. . . to give myself an awareness of the development of English literature,
. . . to give myself a background understanding of the literary tradition,
. . . to give myself background for understanding allusions found in modern literature,
. . . to learn about the universal strengths and weaknesses of man.

Chief Emphases: In less depth than in Unit 151: Beowulf; appropriate tales from Chaucer; Tudor metrical romance; selected ballads; the sonnet; Shakespearian drama.

Suggested Approaches:

1. Have students discuss the characteristics of Beowulf as the heroic ideal of his age.
2. Have students draw an analogy between a modern trip involving a cross-section of American society, similar to the cross-section Chaucer took from his day.
3. Write original ballads.
4. Sing the ballads; many fit modern ballad tunes.

Additional Bibliography:

Friedman, Eleanor K., "Studying King Arthur in the Eighth Grade," English Journal, 51(March 1962), 200-3.

Mussoff, Lenore, "Enriching a Literature Survey of Renaissance English," English Journal, 51(May 1962), 337-39.

Additional Bibliography for Unit 156 (continued):

Mussoff, Lenore, "Light Up the Dark Ages," English Journal, 52(October 1963), 525-27.

The Jupiter Book of Ballads (recording), Folkways, 121 W. 47th Street, New York, $5.95. English Journal, 52(February 1963), 153.

Chaucer: Readings from Canterbury Tales (recording), Read by Victor L. Kaplan, Folkways, $5.95. English Journal, 52(February 1963) 154.

Course Number: 157 Course Title: Jonson to Goldsmith

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with the writers of the Renaissance, the Enlightenment, and the Classical writers: Jonson, Herrick, Lovelace, Donne, Milton, Dryden, Pope, and Goldsmith.

Achievement Level:
Reading: Low average, average.
Comment: Many of the same writers and works must be studied here as they are in Unit 152. The teacher of this unit, however, cannot cover as many specific works in as much detail as in the more advanced Unit 152.

Student's Objectives: I study this unit . . .
. . . to acquaint myself with the influences that politics, social position, and religious ideals have on the work of a writer,
. . . to become acquainted with allusions.

Chief Emphases: Selected works. Metaphysical poets: Donne, Herbert, Traherne; Cavalier poets: Herrick, Lovelace, Jonson; Roundhead Writers: Milton, (Bunyan); Classical Writers: Dryden, Pope, Swift, and Bacon.

Suggested Approaches:

1. Frequent use of dictionary to get nearest meaning of words, in poems especially.
2. Discuss differences between Petrarchan imagery and the imagery used by the Metaphysical poets.
3. Discuss themes common to Cavalier poetry.
4. Compare Addison and Steele's news writing with modern journalism.

Additional Bibliography:

Brower, Reuben A., "Form and Defect of Form in Eighteenth-Century Poetry: A Memorandum," College English, 29(April 1968), 535-41.

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Additional Bibliography for Unit 157 (continued):

Drake, Constance M., "An Approach to Blake," College English, 29(April 1968), 541-47.

Hymen, Lawrence We., "Poetry and Dogma in Paradise Lost," College English, 29(April 1968), 529.

Leiter, Louis, "Deification Through Love, Marlowe's The Passionate Shepherd to His Love," College English, 27(March 1966), 444-49.

Preu, James A., "The Case of the Mysterious Manuscript," (Gulliver's Travels), English Journal, 52(November, 1963), 579-86.

Preu, James A., "Private Vices--Public Benefits," (satire of Swift and Pope), English Journal, 52(December 1963), 653-58.

Quintana, Ricardo, "The Deserted Village, Its Logical and Rhetorical Elements," College English, 26(December 1964), 204-14.

Schwartz, Sheila, "The Idea of the Hero," English Journal, 58(January 1969), 82-86.

Smith, Charles, "Toward a Participatory Rhetoric--Teaching Swift's A Modest Proposal," College English, 30(November 1968), 135-49.

Tuttle, Carolyn K., "A Little Lexicography is NOT a Dangerous Thing," English Journal, 51(December 1962), 648.

Course Number: 158 Course Title: Romantic to Victorian

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with Romantic writers such as Burns, Wordsworth, Coleridge, Shelley, Keats, and Byron; Victorian writers such as Tennyson, Browning, Hopkins, and Kipling.

Achievement Level:

Reading: Average.

Comment: Many of the same writers and works must be studied in this unit as in Unit 153, but the teacher cannot cover so many specific works in as much detail here as in the more advanced Unit 153.

Student's Objectives: I study this unit . . .

. . . to become familiar with the Romantic and Victorian contributions to literature,

. . . to give myself an opportunity to study famous selections from these literary periods,

. . . to become aware of the influence social problems have on writers

Chief Emphases for Unit 158: In less depth than in Unit 153: Romantics, Burns, Wordsworth, Coleridge, Shelley, Keats, Byron; Victorians: Tennyson, Browning, Hopkins, and Kipling.

Suggested Approaches:

1. Correlate art, music, poetry.
2. Help students understand the impact of social pressure on the writer.
3. Discuss Romantic Age as backlash to the Age of Reason.
4. Discuss contribution of Romantic Age to the social consciousness of the Victorian Era.

Additional Bibliography:

Gleckner, Robert F., "The Lamb and The Tyger--How Far with Blake?" English Journal, 51(November 1962), 536-43.

Quintana, Ricardo, "The Deserted Village, Its Logical and Rhetorical Elements," College English, 26(December 1964), 204-14.

Schwartz, Sheila, "The Idea of the Hero," English Journal, 58(January 1969), 82-86.

English Romantic Poetry (recording), Read by John S. Martin, Folkways, $5.95. English Journal, 52(February 1963), 153.

Course Number: 159 Course Title: Contemporary Prose and Poetry

Phase: 2 - 3 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with modern British prose and poetry.

Achievement Level:
Reading: Average
Comment: The teacher must select material compatible with the ability of the students.

Student's Objectives: I study this unit . . .
. . . to give myself an opportunity to become familiar with modern English authors,
. . . to give myself insight into the influence of contemporary social problems on the literature of the period.

Chief Emphases: Rudyard Kipling, A. E. Housman, William B. Yeats, Gerard Manley Hopkins, Rupert Brooks, Siegfied, Wilfred Owen, W. H. Auden, Stephen Spender, Dylan Thomas, G. K. Chesterton, Katherine Mansfield, George Orwell, Aldous Huxley, Sir Winston Churchill.

Suggested Approaches for Unit 159:

1. What characteristics has modern writing in common with the Age of Reason? with the Romantic? with the Victorian?
2. What new concepts can be found in modern literature?
3. Use the overhead projector with poems to pinpoint imagery, sound patterns, etc., to demonstrate that even rather poor verse still employs poetic devices.

Additional Bibliography:

Hibbs, Eleanore C., "Dear Mr. Ciardi," English Journal, 52(November 1963), 610-12.

Course Number: 160 Course Title: Contemporary English Drama

Phase: 3 - 4 Optimum class: 20, Maximum: 35

Course Description: This course acquaints the student with selected modern British plays.

Achievement Level:
Reading: Average and above.

Student's Objectives: I study this unit . . . to give myself background in contemporary drama by reading some plays in depth.

Chief Emphases: Modern British plays by selected authors: Shaw, Synge, Eliot. [See Suggested Reading List]

Suggested Approaches:

1. Give students the opportunity to "stage" sections of the dramas which they read.
2. Discuss drama as political and/or social criticism.
3. Discuss drama as a propaganda device.
4. Read for ideas and discuss them.

Suggested Reading List: Rattigan, The Winslow Boy; T. S. Eliot, Confidential Clerk, Murder in the Cathedral, The Cocktail Party; Fry, Venus Observed, The Lady's Not for Burning; Osborne, Luther, Look Back in Anger, Priestley, The Inspector Calls; Gilbert and Sullivan, The Mikado, H. M. S. Pinafore; Shaw, Androcles and the Lion, Major Barbara; Synge, Playboy of the Western World; Housman, Victoria Regina; Besier, Barretts of Wimpole Street, O'Casey, Juno and the Paycock, Barrie, The Admirable Crichton; Sherriff, Journey's End, Coward, Blithe Spirit, Private Lives; Hamilton, Gas Light, Becket, Waiting for Godot; Shaw, Arms and the Man, Candida, Synge, The Moon Shines on Kylenamoe.

Additional Bibliography for Unit 160:

Greene, Maxine, "Against Invisibility," College English, 30(March 1969), 430-36.

Veidemanis, Gladys, "A Play for All Seasons," English Journal, 55(November 1966), 1006-14.

Course Number: 161 Course Title: The Early British Novel

Phase: 4 - 5 Optimum class: 20, Maximum: 30

Course Description: This course introduces the student to the development of the English novel as a literary form.

Achievement Level:

Reading: Much above average. The Student must be able to read rapidly.

Comment: Novels of this era are long and detailed. They are not for the superficial or careless student.

Student's Objectives: I study this unit . . .

. . . to read the early novels with greater understanding,

. . . to learn the changing emphases of the English novel,

. . to gain greater insight into human problems.

Chief Emphases: The development of the novel as a distinct literary form.

Suggested Approaches:

1. Give the historical development of the English novel as a literary form for background for the students.

Suggested Reading List: Satire--Jonathan Wild, Fielding; Picaresque--Robinson Crusoe, Defoe; Gothic--Frankenstein, Shelley, Castle of Otranto, Walpole, Mystery of Udolpho, Radcliff; Social commentary--Sense and Sensibility and Pride and Prejudice, Austen; Historical--Ivanhoe, Scott; Biographical--David Copperfield, Dickens; Historical--Tale of Two Cities, Dickens; Psychological--Wuthering Heights, Bronte; Social commentary--Jane Eyre, Bronte.

Additional Bibliography:

Adams, Robert, "Freedom in The Horse's Mouth," College English, 26(March 1965), 451-60.

Boyle, Ted E., "Adelea Quested's Delusion: The Failure of Rationalism in A Passage to India," College English, 26(March 1965), 478-80.

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Additional Bibliography for Unit 161 (continued):

Connolly, Francis, The Types of Literature, New York, Harcourt, Brace and Co., 1955, Part I, 158.

David, Alfred, "Criticism and the Old Man in Chaucer's Pardoner's Tale," College English, 27(October 1965), 39-44.

Drew, Elizabeth, The Novel: A Modern Guide to Fifteen English Masterpieces, New York, Dell Publishing Co., Inc., 1963.

Greene, Maxine, "Against Invisibility," College English, 30(March 1969), 430-36.

Grimsley, Juliet, "Book Reports Can Be Helpful," English Journal, 52(February 1963), 116-17.

Kettle, Arnold, An Introduction to the English Novel, Vol. II, New York, Harper Torchbooks, The Ballinger Library, Harper and Row Publishers, 1960.

Marcus, Fred H., "Cry, the Beloved Country and Strange Fruit: Exploring Man's Inhumanity to Man," English Journal, 51(December 1962), 609-16.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, Chapter IV, 51-54, 66-67.

Murry, John M., Novels and Novelists by Katherine Mansfield, Boston, Beacon Press, 1959. (paperback)

O'Neal, Robert, "Organizing a Unit on the Picaresque Hero," English Journal, 52(September 1963), 451-52.

Scholes, Robert, ed., Approaches to the Novel, San Francisco, Chandler Publishing Co., 1961.

Sparks, Nancy, "Another Alternative for the Book Report," English Journal, 51(November 1962), 574.

Van Ghent, Dorothy, The English Novel, New York, Perennial Library, Harper and Row Publishers, 1953.

Watt, Ian, The Rise of the Novel, Berkeley, California, University of California Press, 1965.

Zimansky, Curt, "Gulliver, Yahoos, and Critics," College English, 27(October 1965), 45-49.

Course Number: 162 Course Title: Contemporary British Novel

Phase: 3 - 4 Optimum class: 20, Maximum: 30

Course Description: This course acquaints the student with the contemporary British novel through the reading of selected modern novels.

Achievement Level:
Reading: Average and above.

Student's Objectives: I study this unit . . .
. . . to learn some of the kinds of modern British novel.

Chief Emphases: Modern trends in novels through selected works selected by the instructor: poetic novel, stream of consciousness, fantasy, scientific novel. [See Suggested Reading List]

Suggested Approaches:

1. The class reads in depth one or two novels of types that the teacher appreciates enough to "sell."
2. Have groups of students be responsible to the class for selected novels.

Suggested Reading List: Science fiction--Out of Silent Planet, C. S. Lewis; Satire--The Loved One, Waught; Stream of Consciousness--The Power and the Glory, Greene; Fantasy--The Crock of Gold, Stephens; Fantasy and satire--Alice in Wonderland, Lewis Carroll; Fable and satire--Animal Farm, Orwell; Modern tragedy--The Mayor of Casterbridge, Hardy; Anti-Utopian--1984, Orwell; Science fiction--The Time Machine, Wells; Anti-Utopian--Brave New World, Huxley; Poetic novel--Heart of Darkness, Conrad; Social consciousness--Heart of Darkness, Conrad; Social consciousness--Passage to India, Forster; Psychological--Lord Jim, Conrad; Stream of consciousness--Portrait of the Artist as a Young Man, Joyce; Biographical--Portrait of the Artist as a Young Man, Joyce; Utopian--Lost Horizon, Hilton.

Additional Bibliography:

Grimsley, Juliet, "Book Reports Can Be Helpful," English Journal, 52(February 1963), 116-17.

Marcus, Fred H., "Cry, the Beloved Country and Strange Fruit: Exploring Man's Inhumanity to Man," English Journal, 51(December 1962), 609-16.

Morsey, Royal J., Improving English Instruction, Boston, Allyn and Bacon, Inc., 1967, Chapter IV, 51-54, 66-67.

Murry, John M., ed., Novels and Novelists by Katherine Mansfield, Boston, Beacon Press, 1959. (paperback)

Additional Bibliography for Unit 162 (continued):

Roody, Sarah I., "Teaching Conrad's Victory to Superior High School Seniors," English Journal, 58(January 1969), 40-46.

Sparks, Nancy, "Another Alternative for the Book Report," English Journal, 51(November 1962), 574.

Language Units (201 through 220)

Language units include all those devoted to the study of how language works, how language develops, and specialized language skills.

Bibliography for Language Units:

Francis, W. Nelson, "The Present State of Grammar," English Journal, 52(May 1963), 317-21.

Hascall, Dudly L., "Some Contributions to the Halle-Keyser Theory of Prosody," College English, 30(February 1969), 357-65.

Joephson, Irving, "Linguistics and Discovery Teaching," College English, 30(February 1969), 376-80.

Kaplan, Robert, "On a Note of Protest (In a Minor Key) Bidialectism versus Bidialectism," College English, 30(February 1969), 386-89.

Keyser, Samuel Jay, "Old English Prosody," College English, 30(February 1969), 331-56.

Lees, Robert B., "The Promise of Transformational Grammar," English Journal, 52(May 1963), 327-30.

Lester, Mark, "The Relation of Linguistics to Literature," College English, 30(February 1969), 366-75.

Lieberman, Marcia R., "The New Linguistics and the New Poetics," College English, 30(April 1969), 527-33.

Marckwardt, Albert, "Dictionaries and the English Language," English Journal, 52(May 1963), 336-45.

McDavid, Jr., Raven I., "Social Dialects and Professional Responsibility," College English, 30(February 1969), 381-85.

Roberts, Paul, "Linguistics and the Teaching of Composition," English Journal, 52(May 1963), 331-35.

Course Number: 201 Course Title: Syntax I

Phase: 3 - 4 Optimum class: 20, Maximum: 25

Course Description: This course examines the kernel (simple) sentence; its use, functions, and parts: transformational grammar.

Achievement Level:
Reading: Grades 8-10.
Prerequisite: Unit 204: Introduction to Linguistics.

Student's Objectives: I study this unit . . .
. . . to recognize seven basic patterns for kernel (simple) sentences,
. . . to understand the uses of intonation,
. . . to recognize the parts of speech according to form and structure classification.

Chief Emphases: Transformational grammar, Seven basic structure patterns, Intonation, Force and structure classification.

Suggested Approaches:

1. As a framework for this course, the teacher may find useful the Yellow paperback, New Dimensions I, Unit I and lessons 36-43 of Unit II. For clarity, it may be desirable to insert some lessons, especially in Unit I.
2. "Learning the Grammar of English" by Jean Malstrom has many novel devices useful for this unit.
3. The Oregon Curriculum Language/Rhetoric I, Holt, Rinehart and Winston, contains a well-organized plan and some interesting materials for teaching the kernel sentence.
4. New Dimensions in English, Allen, Newsome, Wetmore, Throckmorton, Borgh, published by McCormick-Mathers Publishing Co., 1966, Chapters 3-10, contains a well-organized plan that can be followed to introduce students to sentence pattern, noun phrase, verb phrase, structure words, form words.

Additional Bibliography:

Allen, Harold B., et al, New Dimensions in English, Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1969.

Allen, Harold B., et al, New Dimensions in English I (yellow paperback), Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1968.

Algeo, John, "Linguistics: Where Do We Go from Here?" English Journal, 58(January 1969), 102-12.

Bertsch, Ruth E., "Linguistic Birds and Sentence Structure," English Journal, 51(January 1962), 46-49.

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Additional Bibliography for Unit 201 (continued):

Chatman, Seymour, "Reading Literature as Problem-Solving," English Journal, 52(May 1963), 346-52.

English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin State Department of Public Instruction, 1968, 338-444.

Gleason, Marian, "With Respect to the Rules," English Journal, 57(October 1968), 1025-27.

Grady, Michael, "The Uses of Linguistics in Schools," English Journal, 57(September 1968), 870-79.

Hazard, Patrick D., ed., "What Linguists Can Learn from the Movies," English Journal, 52(October 1963), 536-38.

Hazard, Patrick D., ed., "Some Words for Our Ears," English Journal, 52(April 1963), 303-4.

Hazard, Patrick D., ed., "Do Words Work Good, Like Instruments Should," English Journal, 52(February 1963), 147-48.

Ianni, Lawrence, "An Answer to Doubts About the Usefulness of the New Grammar," English Journal, 53(November 1964), 597-602.

Ives, Sumner, "Grammar and Style," English Journal, 52(May 1963), 364-70.

Jarrett, Thomas D., ed., "Language and Literature," English Journal, 52(January 1963), 62-63.

Kitzhaber, Albert, ed., The Oregon Curriculum, Language/Rhetoric I, New York, Holt, Rinehart and Winston, 1968.

Lorentzen, Arthur A., "Solving Problems Presented by Teaching Linguistics," English Journal, 58(January 1969), 113-19.

Malstrom, Jean, An Introduction to Modern English Grammar, Hayden Book Co., 1968.

Matthew, Eleanor, "English Language Study in Portland High Schools," English Journal, 52(May 1963), 353-63.

Miller, Frances, "Structural Plotting for Understanding," English Journal, 51(December 1962), 632-39.

Palmer, Red, "The Gadfly and the Dinosaur," English Journal, 58(January 1969), 69-74.

Reynolds, William, "Who's Afraid of Linguistics?" English Journal, 55(September 1966), 758-62.

Roberts, Paul, Roberts English Series, Grades 3-9, New York, Harcourt, Brace and World, 1966-67.

Additional Bibliography for Unit 201 (continued):

Roberts, Paul, English Sentences, New York, Harcourt, Brace and World, 1962.

Sledd, James, A Short Introduction to English Grammar, Chicago, Scott, Foresman and Co., 1959.

Stageberg, Norman C., An Introductory English Grammar, New York, Holt, Rinehart and Winston, Inc., 1965.

Zais, Robert S., "The Linguistic Characteristics of Punctuation Symbols and the Teaching of Punctuation Skills," English Journal, 52(December 1963), 677-81.

Materials and Teacher Aids for Unit 201:

Eyegatehouse, Inc., Jamaica, New York, DF 208 Complete Set: Part II Transformational Grammar

Use in this unit:
208F The English Sentence
208G Introduction to the Noun Phrase
208H Introduction to Verb Phrase, Part 1
208I Introduction to Verb Phrase, Part 2

"The Alphabet Conspiracy," a film from the Bell Telephone Co.

Course Number: 202 Course Title: Syntax II

Phase: 3 - 4 Optimum class: 20, Maximum: 25

Course Description: This course is a continued study of syntax introducing transformational grammar.

Achievement Level:
Reading: Grades 9-10.
Prerequisite: Unit 201: Syntax I

Student's Objectives: I study this unit . . .
. . . to continue a scientific study of the English language,
. . . to learn to make single transforms of kernel sentences,
. . . to learn to make double transforms of kernel sentences,
. . . to learn to use these transforms to improve my style of speaking and writing.

Chief Emphases: Single and double transforms and their application to style in speaking and writing.

Suggested Approaches for Unit 202:

1. If Unit 201 has used the yellow paperback, New Dimensions I, it may be practical to continue its use. Completing at least Unit II for Single and Double transformations and Unit III, lessons 30-35 for applications would be desirable. If time permits, Units IV and V will be helpful for possible solutions to the problems of writing.

2. The Oregon Curriculum, Language/Rhetoric II, Holt, Rinehart and Winston, Inc. Part I/Language, Chapters 1-11, contains a well-organized plan that can be followed for Unit 202, Transformational sentences.

3. New Dimensions in English, McCormick-Mathers Publishing Co., Chapters 11-19, may be used as a plan for Unit 202.

Bibliography: See the Additional Bibliography for Unit 201, supra.

Materials and Teacher Aids:

Eyegatehouse, Inc., Jamaica, New York, DF 208 Complete Set: Focus on Language, Film strip and records. Use in this Unit, Part II, Transformational Grammar

Use in this unit:
208F English Sentence
208G Introduction to Noun Phrase
208H Introduction to Verb Phrase, Part 1
208I Introduction to Verb Phrase, Part 2
208J Transformations

Course Number: 203 Course Title: Syntax III

Phase: 3 - 4 Optimum class: 20, Maximum: 25

Course Description: This course teaches the application of syntactic and semantic principles to the student's wr ing.

Achievement Level:
Reading: Average and above average.
Prerequisite: Units 201 and 202, Syntax I and II.

Student's Objectives: I study this unit . . .
. . . to learn to develop sentences according to the basic patterns for use in composition,
. . . to achieve a high level of proficiency in the structuring of sentences,
. . . to use words precisely and effectively.

Chief Emphases: Transformational grammar and semantics directly applied to each student's problems in original composition.

Suggested Approaches for Unit 203:

1. A review of transformational grammar (short)
2. Continue the techniques of compound structure leading to reduction of predication.
3. Study selected literature to reveal authors' use of transformation to produce subordinate structure, compound structure, relative clauses, parallel structure, and mixtures of these.
4. Demonstrate that paragraphs like sentences are developed by coordination, subordination, and mixtures of the two.
5. Continue attention to word derivations to enhance vocabulary growth.
6. Study verbal semantics to prepare students for complex environments.

Additional Bibliography:

See Bibliography for Unit 201, Syntax I.

Freedom and Discipline in English, Report of the Commission on English, College Entrance Examination Board, New York, 1965.

Jenkinson, Edward B., What Is Language, Bloomington, Indiana, Indiana University Press, 1967.

Wolk, Anthony, "The Passive Mystique: We've Been Had," English Journal, 58(March 1969), 432-35.

Course Number: 204 Course Title: Introduction to Linguistics

Phase: 1 - 5 Optimum class: 25, Maximum: 35

Course Description: This course gives only an introduction to the nature of languages; standard and non-standard dialects; improved usage, vocabulary, and the use of the dictionary. Each student will be required to obtain a small dictionary for personal use.

Achievement Level:
Reading: Grades 8-10.
Maturity: Lesser maturity.
Comment: Suggested for all freshman students.

Student's Objectives: I study this unit . . .
. . . to learn about the beginning of language,
. . . to improve my ability to communicate with others.

Chief Emphases: Nature of language. Dialects: standard and non-standard, present and past. Usage as a development of standard dialect. Review principal parts of irregular verbs. Sounds and letters (phonetics) and introduction only to dictionary entries.

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Suggested Approaches for Unit 204:

1. Introduce the subject by using the tape "Linguistics I" with the transparencies to stimulate a discussion of language
2. "What Is Language?" from the book of the same title is a chapter which has definite teacher helps for planning student involvement
3. The purpose of the discussion of dialect is (1) to establish a recognition and respect for all dialect, and (2) to understand the value of the standard dialect for English.
4. Usage should include no less than a review of the principal parts of the irregular verbs and may include a study of the problems of using correctly the personal and indefinite pronouns
5. "What's A Dictionary For?" from What Is Language gives the teacher helps for establishing the value of the dictionary and the reason for obtaining a dictionary for the personal use of each student
6. "Language and Situation" (Jean Malstrom) may be helpful. Use Chapters 1-3, New Dimensions in English, for an introduction to the language in Unit 204

Additional Bibliography:

See the Bibliography for Unit 201: Syntax I.

Francis, W. Nelson, The Structure of American English, New York, The Ronald Press Co., 1956.

Jenkinson, Edward B., What Is Language? Bloomington, Indiana, Indiana University Press, 1967.

"Language, Form, Meaning," College English, 29(January 1968), entire issue.

Malstrom, Jean, An Introduction to Modern English Grammar, New York, Hayden Book Co., 1968.

Postman, Neil, and Howard Damon, The Languages of Discovery, New York, Holt, Rinehart and Winston, 1965.

Materials and Teacher Aids:

Linguistics I: tape and packet. Montana Department of Public Instruction, Helena, Montana.

Eyegatehouse Inc., Jamaica, New York, Focus on Language, film strip and records, DF 208: Complete set: Part I, General Linguistics.

Use in this unit:
- 208A How We Use Language
- 208B What Is Language
- 208C The Sounds of Language
- 208D Language and Writing
- 208E American Dialects

Course Number: 208 Course Title: History of the English Language

Phase: 3 Optimum class: 30, Maximum: 50

Course Description: This course teaches the student an awareness of his own language as a changing and growing communications media.

Achievement Level:

Reading: Average.

Maturity: A sincere desire to learn.

Comment: This course gives the student useful background in his language, its origin and its growth.

Student's Objectives: I study this unit

. . . to increase my command of language,

. . . to learn how language has influenced the history of the world,

. . . to make me aware of how my language has influenced by life and how it will continue to influence my life.

Chief Emphases: It is language which differentiates man from all other forms of life. Families of languages--with special emphases on the Indo-European Family. Language does control thought.

Suggested Approaches:

1. Lecture course mainly, with perhaps a handbook on the History of the English Language, if such is available
2. Give historical background of the language.
3. Note the history of English down through the ages and how it has changed.
4. Examine the influence of foreign languages on the English language.
5. Show the specific changes during seventeenth, eighteenth, nineteenth, and twentieth centuries.
6. Show the American English development.
7. Examine dialects.
8. Discuss slang.
9. Show specimens of our language through the ages, including dialects.
10. Use the overhead projector in the classroom to show the students Old English with translations, Middle English with translations, through modern English.
11. An excellent recording is "A Thousand Years of English Pronunciation," readings by Helge Kokeritz, Educational record Sales, 157 Chambers Street, New York.

Additional Bibliography:

Ashley, Annabel T., "Using Dialects, U. S. A. in High School Classes," English Journal, 53(April 1964), 256-65.

Additional Bibliography for Unit 208 (continued):

Baugh, A C , A History of the English Language, New York, Appleton-Century-Crofts, 1963

Chatman, Seymour, "Reading Literature as Problem-Solving," English Journal, 52(May 1963), 346-52.

Christopher, Sister Mary, "My Own--My Native Tongue," English Journal, 52(February 1963), 112-13.

Columbia Encyclopedia, "Language."

Dean, Dennis R , "Slang is Language Too," English Journal, 51(May 1962), 323.

Encyclopaedia Britannica: "Indo-European Family," "Language," "Slang," "Dialects," "American English."

Hazard, Patrick D , "Some Words for Our Ears," English Journal, 52(April 1963), 303-4.

Ives, Sumner, "Grammar and Style," English Journal, 52(May 1963), 364-70.

Lunt, William ed., History of England, 3rd ed., New York, Harpers, 1945.

Marckwardt, Albert H , A History of the English Language, New York, Harcourt, Brace, and World, Inc , 1963.

Palmer, Red, "The Gadfly and the Dinosaur," English Journal, 58(January 1969), 69-74.

Tuttle, Carolyn K , "A Little Lexicography is NOT a Dangerous Thing," English Journal, 51(December 1962), 648.

One Language for the World (recording), Mario Pei. Folkways, 121 West 47th Street, New York, $5.95. English Journal, 51(March 1962).

Course Number: 212 Course Title: Dictionary - Spelling

Phase: 2 - 3 Optimum class: 10, Maximum: 20

Course Description: This course teaches a detailed study of the elements contributing to good spelling and use of the dictionary.

Achievement Level:
Reading: Grades 8-10

Student's Objectives: I study this unit . . .
. . . to learn how the sounds of language are related to the letters,

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Student's Objectives for Unit 212 (continued):

to understand alphabetizing,
to learn pronunciation through stress and intonation,
to understand the form and method of the dictionary entry,
to learn basic spelling rules,
to further emphasize the use of the personalized dictionary and individual spelling lists.

Chief Emphases: To teach sounds and letters (phonetics) as a basis for spelling rules and a complete understanding of the dictionary entry. Require small dictionary for every student and the further development of the personalized dictionary.

Suggested Approaches:

1. As a development from the Unit 204 course, "Introduction to Language," The Dictionary, University of Nebraska, offers a detailed study from which spelling develops. Not all this material can be used within the confines of four weeks, but selected materials can form a satisfactory linguistic approach for this unit.
2. The two chapters in Language/Rhetoric I provide a limited but adequate approach to the subject.
3. Sections on dictionary study in any grammar series can be used profitably for this unit. When all assigned problems have been incorrectly done, the teacher should examine the cause, correct the deficiency, and give the student a second opportunity to show his teacher his understanding has improved. Teaching Phase 1 students requires frequent repetition and reteaching.

Additional Bibliography:

An Outline for Dictionary Study, based on Webster's Collegiate Dictionary, G. & C. Merriam Company, Springfield, Massachusetts, 1964.

Blan, Howard, "First Aid for Extremely Poor Spellers," English Journal, 55(May 1966), 583-84.

Chatman, Seymour, "Reading Literature as Problem-Solving," English Journal, 52(May 1963), 346-52.

Curriculum for English, The Dictionary, Lincoln, Nebraska, University of Nebraska, 1965.

Curriculum for English, The Dictionary, Teacher's Packet, Lincoln, Nebraska, University of Nebraska Curriculum Center, 1965.

English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Language Arts Curriculum Project, Wisconsin Department of Public Instruction, 1967.

Additional Bibliography for Unit 212 (continued):

Hall, Robert A., "To Hyphenate or Not to Hyphenate," English Journal, 53(December 1964), 662-65.

Jenkinson, Edward B., What Is Language? English Curriculum Study Series, Bloomington, Indiana, Indiana University Press, 1967.

Kitzhaber, Albert, ed., The Oregon Curriculum, Language/Rhetoric I, New York, Holt, Rinehart and Winston, Inc., 1968, Chapters 25 and 26.

Postman, Neil, and Howard Damon, The Language of Discovery, New York, Holt, Rinehart and Winston, Inc., 1967.

Roberts, Paul, Roberts English Series, Books 3-8, New York, Harcourt, Brace and World, 1966-67.

Strom, Ingrid M., "Practices in the Teaching of Writing, Grammar, Spelling, and Vocabulary," English Journal, 52(FEbruary 1963), 123-25.

Turner, G. R., "But My Spelling Is Terrible," English Journal, 55(November 1966), 1091-93.

Materials and Teacher Aids:

Individual dictionary sheets: The American Loose Leaf Dictionary, Random House, New York. NOTE: Various forms can be found in bookstores and even in supermarkets.

Pocket books, Merriam-Webster Dictionary, can be ordered from Hertzbert-New Method Company, Vandalia Road, Jackson, Mississippi, for 75¢.

Course Number: 220 Course Title: Vocabulary Improvement

Phase: 2 - 3 Optimum class: 20, Maximum: 25.

Course Description: This course includes a study of affixes and roots and other word formations and meanings. The student is given the opportunity to develop a personal dictionary.

Achievement Level:
Reading: Grades 9-10
Maturity: Keen interest in self development.

Student's Objectives: I study this unit . . .
. . . to learn how words are formed,
. . . to understand the uses and misuses,
. . . to establish my personal growth in vocabulary.

Chief Emphases for Unit 220: Morphology and semantics.

Suggested Approaches:

1. Show how words are formed.
2. Discover what's in a name.
3. Study compounds and their development.
4. Study prefixes and suffixes.
5. Study synonyms and homonyms.
6. Discuss sound words (onomatopoeia).
7. Learn derivational and inflectional suffixes.
8. Learn root words.
9. Study bound and free morphemes.
10. Learn how words change meaning in live context (semantics).
11. Have each student develop a personalized dictionary.
12. Use the Overhead Projector.

Additional Bibliography:

Allen, Andrew E., "Vocabulary," English Journal, 51(March 1962), 205.

Allen, Harold B., et al, New Dimensions in English, Wichita, Kansas, McCormick-Mathers Publishing Co., Inc., 1969.

English Language Arts in Wisconsin, Madison, Wisconsin, Wisconsin Language Arts Curriculum Project, Wisconsin Department of Public Instruction, 1967.

Jenkinson, Edward B., What Is Language? English Curriculum Study Series, Bloomington, Indiana, Indiana University Press, 1967.

Kitzhaber, Albert, ed., The Oregon Curriculum, Language/Rhetoric I, New York, Holt, Rinehart and Winston, Inc., 1968, Chapter 15.

Postman, Neil, and Howard Damon, The Languages of Discovery, New York, Holt, Rinehart, and Winston, Inc., 1967.

Shanker, Sidney, "Is Your Vocabulary Teaching Obsolete?" English Journal, 53(September 1964), 422-27.

Shiller, Ward, Word Wealth, New York, Holt, Rinehart and Winston, Inc., 1967.

Strom, Ingrid M., "Practices in the Teaching of Writing, Grammar, Spelling, and Vocabulary," English Journal, 52(February 1963), 123-25.

Wachner, Clarence, General Language, New York, Holt, Rinehart and Winston, Inc., 1968. (English and its foreign relations)

Composition Units (301 through 323)

The composition units are designed to provide appropriate remedial and developmental work at all levels.

Course Number: 301 Course Title: Basic Composition

Phase. 1 Optimum class: 10, Maximum: 15

Course Description: This course is designed for individual instruction to remedy deficiencies in writing.

Achievement Level:
Reading: Generally, below grade level
Comment: This course is designed for the student who cannot express himself in written words.

Student's Objectives: I study this unit . . . to determine the nature of my weaknesses, and with the help of my instructor to remedy them.

Chief Emphases: To write a good sentence. To say something.

Suggested Approaches:

1. Organize laboratory technique
   (a) Have students write in class under teacher supervision
   (b) Provide common background for writing
2. Arrange activities to help the instructor to determine the causes of the difficulties in writing.
   (a) Mentally disturbed - approach with sympathy and praise
   (b) Mental block toward writing - block must be found
   (c) Cultural lag - give the student opportunity to write without correction
3. Use "primer" sentences. Help students combine them into meaningful sentences.
4. Use techniques of transformational grammar, i. e., work from kernel sentences. No need to teach technical terminology.
5. Use journals. (See Fader: Hooked on Books)
6. Be positive in approach.
7. Occasionally use student errors for class discussions and group correction.
8. Act out sentences, i. e., have students write what the actor has done.

Bibliography:

Bergman, Floyd L., "Individualization: Key to More Writing," English Journal, 51(March 1962), 192-96.

Brooks and Warren, Modern Rhetoric, New York, Harcourt, Brace and Co., n d

Bibliography for Unit 301 (continued):

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Course Number: 302 Course Title: Mechanics of Composition

Phase: 1 Optimum class: 10, Maximum: 15

Course Description: This course is designed to strengthen the student's skills in punctuation; to clarify his meaning in his writing; and to teach him the generally accepted conventions in the use of capital letters.

Achievement Level:

Comment: This unit is designed for the student who can write but lacks skill in punctuation, capitalization, etc.

Student's Objectives: I study this unit . . .

. . . to improve my skill in punctuation,
. . . to improve my skill in capitalization,
. . . to improve my skill in correct formation of plurals and possessives,
. . . to improve my skill in the use of correct verb forms.

Chief Emphases: Laboratory technique to teach the correct punctuation of one's own writing (use drills sparingly).

Suggested Approaches:

1. Teach punctuation inductively.
2. Establish a need for punctuation by using "selected" and/or "loaded" sentences.
3. Simplify rules; i. e., comma rules can be reduced to three:
   (1) To prevent possible misreading.
   (2) Non-essentials should be set off by commas.
   (3) Words, phrases, and clauses in a series should be separated by commas.
   [See The Teaching of High School English, J. N. Hook, 363-67.]
4. Frequent writing and revision in class.

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Course Number: 303 Course Title: Organization

Phase: 2 - 3 Optimum Class: 15, Maximum: 20

Course Description: This unit provides individual instruction in the organization of writing: paragraph development, unity, coherence, and emphasis. Organization of the whole paper will be taught.

Achievement Level:
Reading: Grades 9-10
Comment: The student should have already mastered the ability to write a good sentence.

Student's Objectives: I study this unit
. . . to organize my thoughts so that other people can understand me,
. . . to discover the most effective approach to my organizational problem.

Chief Emphases: Students will be taught to consider the purpose of his paper, the audience he is trying to reach, and the various patterns of organization--causal analysis, descriptive analysis, description, argumentation, definition, comparison, contrast.

Suggested Approaches for Unit 303:

1 Use house building as an approach to teaching organization skills

Begin by putting a thesis sentence on the blackboard: i.e. "Our one-room log cabin is well located and comfortable." Elicit from the students what might be meant by "well located" and construct a topic sentence for the first paragraph. It may be, "The cabin is in an area noted for big-game animals and fish." Such a sentence will permit you to finish in one paragraph or extend further.

Return to the thesis sentence and elicit from the students the components of a "comfortable" cabin. Construct a topic sentence for this division of the paper: "The cabin was well furnished and had a large fireplace."

All students are familiar with houses, and houses have limitless variety. An outline may vary in complexity as the pupils' outlining skills expand.

2 Jotting down ideas (scratch outline).
3 Begin writing and then re-organize the writing.
4 Start students writing.
5 Start in the middle to find if the student has enough material--the ending and beginning can be added later.
6 Use Multi-Thesis Organizational Speech Pattern (Outline).

Multi-Thesis Organizational Speech Pattern

I Attention-getter

II Thesis (one sentence)
A Because
1)
2)--list points
3)

III Thesis
A Because
[1 - - - - - -
[a)
[b)--statistics, facts, examples
prove [c)
points--[2 - - - - - -
[a
[b
[c

IV Thesis
A Because
1)
2)--re-list points
3)

V Conclusive statement

Suggested Approaches for Unit 303 (continued):

6. Use Multi-Thesis Organizational Speech Pattern (Outline) [continued]

EXAMPLE of Multi-Thesis Organizational Speech Pattern

I. Pet story

II. All homes should have pets
  A. Because
    1. They teach responsibility
    2. Consolation to child
    3. Kindness

III. Families should have pets
  A. Because
    1. Responsibility
      a. Johnny--rabbit story
      b. Goldfish--feeding, etc.
    2. Consolation
      a. Crying in dog's fur (story)
      b. Report card--picture dog's sympathy with child
    3. Kindness
      a. Natural cruelty
      b. Sympathy story--Johnny and wounded animal

IV. Do you have a family pet? You should
  A. Because
    1. Responsibility
    2. Consolation
    3. Kindness

V. You can all recall some pet that helped your own development. If your home does not have a pet, and if you have small children, consider obtaining one.

7. Collect rough draft with final copy so the teacher is not correcting a rough draft handed in as a finished paper.
8. Use scrambled paragraphs.

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Course Number: 304 Course Title: Beginning Writing I

Phase: 3 Optimum class: 15, Maximum: 20

Course Description: This unit is designed to teach description and narration (sensory writing), using personal experience for material

Achievement Level:
Reading: Average or better

Student's Objectives: I study this unit
to learn to write my own experiences so that others can understand,
to develop awareness of people and things around me

Chief Emphases: Sensory writing of narration and description: (1) personal and informal; (2) Diction - wordiness ["The difference between a word and the right word is like the difference between lightning and a lightning bug." --Mark Twain]; (3) Variety in sentences; (4) Concreteness versus generalities; (5) denotation and connotation; (6) Figurative language; (7) Proofreading; and (8) Writing dialogue

Suggested Approaches:

1. Laboratory method is one effective way to teach this unit
2. Use trips and visits for observation and common experience
3. Use pictures for description.
4. Pass out a box of chocolates. Tell each student to take one and to do the following things: look at it, smell it, feel it, drop it and listen to the sound it makes, and--finally--taste it. Now, write a description of it, considering all five senses.
5. Use the many opportunities that the science class provides for practical writing experiences and for stimulating certain kinds of imaginative writing. Examples: speculation about life on other planets; trips to the moon, Mars, or the bottom of the sea; imagining what would happen if the sun were to burn out; life in prehistoric times, etc.
6. Become an unofficial weather man and keep a record of the fluctuating temperature in the area. Punctuate the report with descriptions of local storms.

Suggested Approaches for Unit 304 (continued):

7. Describe a diver doing a running forward somersault from the moment he leaves the springboard until his dripping head reappears--how far from the point of entry? Then try to concentrate, not on the diver but on the water he cuts. Can you describe it before? At the moment of contact? Afterwards? Does it change color? Are the waves concentric? Clockwise? Broken parallel lines? Try diving and consciously observe your form. This exercise carries a bonus: you should improve your diving technique as you sharpen your writing.
8. Describe a person who is experiencing an emotion that causes behavior that is shocking to others (hysteria, disillusionment, loss of confidence). Present the emotional person in behavior and dialogue, without commentary, so that the reader must interpret for himself what is happening inside the person.
9. Explore the verbal possibilities of swimming. Watch someone floating. Observe his hands, feet, head, and the depth to which his body sinks. Then observe the same person swimming. Concentrate on the same body areas and note the differences. In addition to action, which muscular change has gripped hands, feet, legs, and head? What emotion is related to the tension in the face? Or is there visible tension? Describe the activities in graphic, specific words.
10. To develop a narrative, have the class follow these directions: You are in a coffin. Get yourself out or stay where you are. To get the feel of this assignment, lie on your bed or on a sofa and close your eyes. How cramped are you? Can you hear or see anything? What can you touch? Is it warm or cold? What do you smell? Why are you here?
11. After studying the sounds heard by Henry Thoreau at Walden, write an essay in which you describe sounds you have heard at night, at the fair, at a dinner table, at a teen-age party, or at church.
12. Social studies could certainly stimulate some very interesting and worthwhile writing. Listed are some ideas (grade placement would be determined by the social studies curriculum): (1) Suppose George Washington [or any other historical figure] awakens in the twentieth century. Record his amazement; (2) Pretend to be an astronaut. How do you think you would feel before takeoff? During flight? At landing time? (3) Imagine that you are crossing the continent in a covered wagon in the 1850's. Write a diary or journal for a specific length of time; (4) Pretend to be a prospector, an early explorer, a frontiersman, or one of the first Presidents. Tell of your experiences for a day.

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Wells, Carlton, "Ten Points for Composition Teachers," English Journal, 55(November 1966), 1080-81.

Course Number: 305 Course Title: Beginning Writing II

Phase: 3 Optimum class: 15, Maximum: 20

Course Description: This unit is designed to teach exposition and argument.

Achievement Level for Unit 305:

Reading: Average or better.

Prerequisite: Unit 304 desirable. If necessary, Units 304 and 305 can be taken in reversed order.

Student's Objectives: I study this unit . . .

. . . to learn to explain and to make clear

. . . to learn to make another person "change his mind" by logically resolving conflicts and disagreements.

Chief Emphases:

ARGUMENT:	Clear Thinking	Hasty Generalization
	Inductive Reasoning	Analogy
	Deductive Reasoning	Rationalizing
	Syllogism	Wishful Thinking
	Cause and Effect	
EXPOSITION:	Identification	Illustration
	Definition	Comparison and Contrast
	Classification	Clear Explanation and giving directions

Order for this unit should start with Exposition and work to Argumentation.

Suggested Approaches:

1. Use a knot as an example--have students give directions how to tie the knot.
2. Draw a design and have students write directions for drawing it; then have a student recreate design following the written instructions.
3. Have student explain to a parent why he should be allowed to do something that parents may be reluctant to grant permission to do. Examples: use of car, go to show, participate in a drag race, buy a motor bike, buy a new dress.
4. Ask why should you be elected to a position? Have student supply argument.
5. Write a letter of application, "Why you should be hired to a position."
6. Take some controversial issue that exists in school. Have students argue in favor or against the issue. Use logical plan for these.

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Wells, Carlton, "Ten Points for Composition Teachers," English Journal, 55(November 1966), 1080-81

Course Number: 310 Course Title: Advanced Writing

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description. This unit is designed for study in depth of description, narration, exposition, and argument.

Achievement Level:
Reading: Average and above
Comment: For the student who wishes to polish his writing skills

Student's Objectives: I study this unit
to learn to write my very best--even if I sweat for it!

Chief Emphases: Writing of real competence will be taught. The instructor will criticize constructively but in detail. Smoothness of style, accuracy of statement, logic of development, convincingness of argument.

Suggested Approaches: This unit is a continuation of the principles taught in Units 304 and 305. Teach the student to use all his experience, both direct and vicarious, effectively--however and whenever it is appropriate to his subject matter.

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Course Number: 315 Course Title: Newspaper Writing

Phase: 2 - 5 Optimum class: 15, Maximum: 20

Course Description: This unit is an introduction to the various kinds of newspaper writing and their purposes.

Achievement Level:
Reading: Low average and up.

Student's Objectives: I study this unit . . .
. . . to learn to recognize the ways in which news stories, speech reports, interviews, sports news, social news, editorials, and want ads differ,
. . . to learn to write samples of each that are acceptable for school paper publication after minor editing.

Chief Emphases: The student should be taught to collect, condense, and organize material from all sources of information; discover and develop an interest in creative, functional composition; learn the ethics of good newspaper writing and practice editing and rewriting.

Suggested Approaches:

1. Laboratory approach: assign a story of some sort. Have pupil use school or commercial papers as guideline.
2. Conduct classroom interview and have students make a story.
3. Begin by defining the terms used by newspaper personnel--argot
4. Outline the attributes of a good reporter and discuss what makes some newspapers "good."
5. Use the condensed language of want ads as a lead into concise writing.
6. Have class members bring clippings from newspapers. Each should contain an error of words, mechanics, or fact.
7. Have students rewrite a news story or editorial giving it a predetermined bias.

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Course Number: 316 Course Title: Precis Writing and Plagiarism

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description: This unit involves the study and practice of the techniques of the precis.

Achievement Level:
Reading: Grade 11+
Comment: Weak students may have difficulty in this unit.

Student's Objectives: I study this unit . . .
. . . to learn how to condense the writing of others without loss of meaning or distortion of meaning to about 1/3 original length,

Student's Objectives for Unit 316 (continued):

. . . to learn how to express accurately the ideas of others in my own words,
. . . to learn what plagiarism is and how to guard against it.

Chief Emphases: Teach accuracy of reproduction without distortion of meaning; the use of one's own words to express the ideas of others; the penalties of plagiarism: legal, moral, and academic.

Suggested Approaches:

1. Read and re-read the material to be converted to a precis for complete understanding of the author's meaning.
2. Teach the importance of avoiding plagiarism and the penalties for plagiarism.
3. Teach the connotation and denotation of words in context.
4. Teach translating to shorten without changing the author's mood and point of view, as well as learning not to omit any important concepts.
5. Teach the student to omit his own interpretations and opinions.
6. Teach when illustrations and examples of the original are essential for understanding.

It may be necessary to teach in steps, but at the end of the course the student must be able to apply all of these steps to every precis.

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Tanner, Vittelse, Laird, A Guide for Objective Writing, Boston, Ginn and Co., 1967, Chapter 3, 37-58.

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Course Number: 317 Course Title: Letter Writing

Phase: 2 - 3 Optimum Class: 15, Maximum: 20

Course Description: This unit offers individualized practical experience in friendly and business letter writing.

Achievement Level for Unit 317:
Reading: Average.

Student's Objectives: I study this unit . . .
. . . to learn to communicate my ideas to others in writing,
. . . to learn the mechanics of letter writing,
. . . to become proficient in writing friendly and business letters.

Chief Emphases: Friendly letters: Formal and informal invitations, acceptance and refusals, friendly letter, bread-and-butter letter, letters of sympathy or condolence, thank you, and congratulatory. Business letters: Orders, requests, application, adjustment and complaint.

Suggested approaches:

1. Use laboratory method for personalized instruction.
2. Work students in pairs on invitations and acceptances.
3. Teach that business letters should be clear, concise, correct, courteous, and complete.
4. Have students write letters to radio stations or TV stations, praising good programs, criticizing bad ones.
5. Prepare a "book" --"Letters for All Occasions."
6. By the tenth grade, students are too sophisticated to mail the letters that they write.
7. Teachers should not read to the class personal letters written by the students if she intends to teach respect for the privacy of personal letters.
8. Bulletin board of business letters brought by students can be valuable.
9. A business letter is either right or wrong. Give a failing grade to any incorrect business letter.
10. Get together with commercial department on form and terminology.

Bibliography: Any standard English textbook has exercises in letter writing.

Course Number: 318 Course Title: Writing Literary Criticism

Phase: 4 - 5 Optimum class: 15, Maximum: 20

Course Description: This unit introduces the different ways in which specific works of literary art have been and can be evaluated, and the unit teaches the student also to make his own evaluations of selected works.

Achievement Level:
Reading: Above average.
Comment: Above average writing ability is needed.

Student's Objectives for Unit 318: I study this unit . . .

. . . to increase my sensitivity to what an author is saying,

. . . to organize my response to a work of literature so that I can clearly express it and defend it,

. . . to gain some familiarity with literary critics and criticism of the past and present.

Chief Emphases: Criticism designed to enable the student to determine for himself the nature and quality of a work, and so to increase his understanding and appreciation of the different ways in which specific works of literary art have been and can be evaluated. The value of creative originality in the student's own writing should be stressed.

Suggested Approaches:

Because this course is intended to assist the student in analytical reading and in writing interpretations, it may be wise to summarize the basic principles which might be stressed:

1. Although one may begin with a literal approach to a poem, story, drama, novel, etc., the student should learn not to rely solely upon dictionary definitions of words, paraphrase, and summary.
2. Distinguish between denotation and connotation.
3. Distinguish between paraphrase or summary and an analysis of a literary work.
4. In order to analyze a work, one must always be aware of the context of the element which he is investigating. Analysis of context involves a logical process of relating details from which conclusions can be drawn. Teach analysis of context.
5. Teach how to analyze a poem or story. The student must understand imagery so that it can lead him to a figurative reading of the work.
6. Teach imagery. Metaphor and the symbol are perhaps the most important tools of analysis.
7. One should look at a literary work, not only in terms of its parts but also in terms of the totality of structure to which these contribute. Emphasize totality of structure.
8. Teach the student to comprehend techniques and the terminology involved in techniques, so that he can write an explicit, perceptive interpretation.
9. Inform your students that the suggestiveness of a literary work creates opportunities for multiple interpretation. The student should avoid the excesses of dogmatism and unjustified in-reading. Any interpretation which he may submit must be validated by the citation and interpretation of adequate evidence from the text. (A word of caution: be careful of too hasty a rejection of student interpretation!)

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Suggested Approaches for Unit 318 (continued):

10 Tell the student to avoid committing the effective fallacy, to maintain a high degree of objectivity, and to stress evidence and logical procedures in his analysis.

In addition to understanding the principles for preparation for interpreting and analyzing literature, the student should also recognize the basic steps involved in writing an interpretation. Too often the student may concentrate so hard on the final version that he may forget that a long process of thought and note-taking is necessary before he has something sound and significant to say!

SIX BASIC STEPS -- for preparation for writing

1. The student, after careful study and note-taking, should settle upon a theme idea or a clear statement of his purpose. This will be his broadest generalization in his whole paper, but it should control all of the material.
2. He should attempt to discover all of the passages (key words, actions, speeches, inner thoughts, comments of the author, etc.,) which relate to his theme. [No matter what method of note-taking, the student should make his notes meaningful and useful by being sure that they contain specific details, generalizations, interpretative comments, and anything else which will help guide him during the process of writing.]
3. At all times the student must be aware that his theme has to be shaped in an orderly way. (He must break down his generalization(s) ogically and effectively)
4. He can go back and select representative details/statements which will support each division of his theme idea (Controlling Idea).
5. The student must then, in his final paper, expand and interpret the passage and/or details and all of his smaller generalizations must be explained clearly. (He must avoid a series of sweeping statements.)
6. The student cannot honestly ignore any evidence contrary to his argument. He must either explain the contrary evidence or revise his original ideas to accommodate it. The limitation and expression of a theme idea (Controlling Idea) has vital relevance to the content which will evolve from it. If the Controlling Idea is too big or too vague, the content is likely to consist of generalities. If the Controlling Idea is too limited, the content may be specific enough but insignificant and superficial, or the student may find it impossible to develop sound content.

Here is a good place to give some good, short examples, perhaps on the overhead projector.

Solidity of content is necessary because an outstanding style will not compensate for empty content. The student must allow his reading experience to stimulate his thinking.

Suggested Approaches for Unit 318 (continued):

Originality of interpretation is a virtue in literary criticism, yet the original thinking has to be supported by careful presentation and analysis of details and ideas.

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Wertenbaker, Jr., Thomas J., "Surfeit of Surveys: Thoughts on Chronology and Theme in American Literature," English Journal, 52(January 1963), 9-15.

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Course Number: 319 Course Title: TEchnique of the Research Paper

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description: A secondary source research paper draws its materials from what other people have said or written. The pupil must learn to indicate the source of all material used. This course teaches skill in library research, in outlining, and in note-taking. It teaches how to bridge the gap between rough draft and the final paper.

Achievement Level:
Reading: Grade 11+
Comment: Weak students may have difficulty in this course. Unit 316 is strongly recommended as a prerequisite.

Student's Objectives: I study this unit . . .
. . . to recognize the moral obligation to give proper credit to all sources regardless of whether or not they are directly quoted, and to put all directly quoted material in quotation marks or indented and single-spaced,

Student's Objectives for Unit 319 (continued):

. . . to learn to evaluate my notes and to disregard those which are not applicable,
. . . to learn to give proper weight to conflicting opinions,
. . . to learn how to translate a statement without distorting the meaning of the original,
. . . to consult a number of appropriate sources.

Chief Emphases: Suitability of topic. Checking availability of information on topic. Note-taking techniques (pin-pointing the source on each note card!)

Suggested Approaches:

1. Let students select a topic, and teacher check.
2. Teach students to narrow subject.
3. Teach students to furnish outlines.
4. Teach students to use a standard note card form.
5. Teach and correct rough drafts.
6. Teach the students how to evaluate authorities.

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Vivian, Charles H., and Bernetta Jackson, English Composition, New York, Barnes and Noble, 1965, Chapter 6, 112-62.

A Research Paper on Shakespeare, 4 Color filmstrips, $6 each; Filmstrip House, 432 Park Avenue South, New York; English Journal, 52(April 1963), 314.

Course Number 320 — Course Title, Writing the Research Paper

Phase: 3 - 5 — Optimum class: 15, Maximum: 20

Course Description: This course provides an opportunity for the practical application of the principles learned in 319. The research paper is a systematic investigation which brings forth a logical answer to a specific question and/or problem. It is an expository presentation of evidence by which the student contributes something new to the subject.

Achievement Level:

Reading: Grade 11+

Prerequistie: Unit 319

Comment: Weak students may have difficulty meeting the minimum requirements of this unit.

Student's Objectives: I study this unit . . .

. . . to assimilate or bring together and make to bear upon a particular question information that has not previously been so treated,

. . . to gain awareness of the importance of properly choosing a limited subject for research,

. . . to gain self-reliance in using the library,

. . . to gain experience in evaluating source materials,

Student's Objectives for Unit 320 (continued):

. . . to gain training in careful reading and purposeful note-taking,
. . . to learn discipline in the inductive method of organizing data,
. . . to practice in composing and documenting a relatively long paper.

Chief Emphases: Accurate, systematic, application of the principles and procedures learned in Unit 319.

Suggested Approaches: Choose a topic and write on it, observing all the techniques taught in Unit 319.

Bibliography: Same as for Unit 319

Jerome, Sister Marie, "Not by Bread Alone," English Journal, 53(October 1964), 516-21.

Course Number: 321 Course Title: Writing the Short Story

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description: This course gives the student practice in writing a short story and rewriting it, giving particular attention to form, audience, and elements of style. Only a story which in the instructor's opinion deserves publication will merit an A.

Achievement Level:
Reading: Average, or above for grade.
Comment: Must be a competent writer [equivalent of completion of Units 304 and 305.

Student's Objectives: I study this unit . . .
. . . to learn to write a short story that is free from errors in form and style after rewriting while consulting appropriate composition aids,
. . . to understand awareness of audience and be aware of the publications most apt to accept representative short stories selected by the instructor.

Chief Emphases: Learning precise narration; learning short story form; learning how and why the audience is important to the writer.

Suggested Approaches:

1. Begin unit with exercises in written descriptions of sense experiences.

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Suggested Approaches for Unit 321 (continued):

2. Have students begin with definitions of concrete words and progress to intangibles.
3. Analysis of a short story: search for redundancy through active verb use and descriptive nouns.
4. Revise selected paragraphs to suit a variety of audiences.
5. Begin by having the students write three-to-five page creative papers. Have the papers corrected by a committee of students. The teacher should then make additional corrections in margins and discuss the most common errors or omissions. Students will then rewrite papers, paying due attention to form and neatness.

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Murphy, Charles P., "The Teaching of Fiction as Composition," English Journal, 55(March 1966), 331-34.

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Rosenda, Sister Mary, Structure in Language and Literature #2, Chicago, W. H. Sadlier, Inc., 1963.

Bibliography for Unit 321 (continued):

Simpkins, Edward, "The Detroit Plan for Sequence in Writing," English Journal, 51(December 1962), 640.

Strunk, William, The Elements of Style, New York, The Macmillan Co., 1959.

Thomas, Cleveland A., "Fostering Creativity in High School English," English Journal, 51(December 1962), 625.

Vivian, Charles H., and Bernetta Jackson, English Composition, New York, Barnes and Noble, Inc., 1965, College Outline Series.

Watkins, C. Floyd, and Karl F. Knight, Writer to Writer: Readings on the Craft of Writing, New York, Houghton Mifflin Co., 1966.

Wills, Veronica, "Magazine Production in the English Program," English Journal, 51(February 1962), 120-22.

Wolfe, Don M., Creative Ways to Teach English, New York, Odyssey Press, Inc., 1958.

Course Number: 322 Course Title: Writing Poetry

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description: This course gives the student experience in self expression through writing poetry. Only poetry which in the instructor's opinion deserves publication will merit an A.

Achievement Level:
Reading: Average and above.
Prerequisite: At least a literature unit in poetry. Unit 510 would be most desirable.

Student's Objectives: I study this unit . . .
. . . to develop my imagination,
. . . to learn to write various verse forms,
. . . to express myself,
. . . to learn to use figures of speech,
. . . to learn compression of thought.

Chief Emphases: Verse writing.

Suggested Approaches:

1. Write "Little Willie" poems (quatrains).
2. Write limericks in class as group project, teacher or student providing first line--class completing the poem.
3. Group students to write poems--not more than five students in a group. Select "stenographer." Have group write poem of ten lines.

Suggested Approaches for Unit 322 (continued):

4. Teach students to write in rimed couplets.
5. Have students write blank verse poems after teaching iambic pentameter.
6. Teach students to use the sonnet form.
7. Have students re-tell a short story in ballad form.
8. Present "loaded" lines of poems, have students select the best word to complete the idea, e.g. "The (red-haired, cark) girl fell from the tree."
9. Note how adjectives rime with nouns, "Plain Jane' etc.
10. Take prose lines and make them poetic by changing word choice and by compression.
11. Give students experience in writing fresh similes, metaphors, hyperboles, and understatements.
12. Terms to be taught:

anapest	trimeter	caesura
dactyl	tetrameter	enjambment
trochee	pentameter	simile
iamb	hexameter	metaphor
monometer	heptameter	hyperbole
dimeter	octameter	

13. Teach haiku, tanka, cinquain as exercises in compression.
14. Use students' names to teach trochee, anapest, dactyl, and iamb: Ro-bert, Ma-ry, Ma-rie, etc.

Bibliography:

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Morris, Helen L., "Let Genius Burn," English Journal, 53(November 1964), 627-29.

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O'Brien, Joseph, "Advice to Young Poets," English Journal, 55(April 1966), 461-63+.

Perkins, Rachael N., "On Teaching Poetry," English Journal, 55(January 1966), 91.

Rathbone, Charles, "Prelude to the Making of a Poem," English Journal, 54(December 1965), 851-56.

Sheeley, Stuart, L., "Students as Poets," English Journal, 58(April 1969), 577-85.

Tiedt, Iris, "A New Poetry Form: The Diameanta," Elementary English, 45(May 1969), 588-89.

Course Number: 323 Course Title: Writing Drama

Phase: 3 - 5 Optimum class: 15, Maximum: 20

Course Description: This course acquaints students with the techniques of writing drama. Only a play which in the instructor's opinion deserves publication (and production) will merit an A.

Achievement Level:
Reading: Above average.
Prerequisites: One of the following: Unit 408, Unit 509, Unit 525, or a literature unit in drama.

Student's Objectives: I study this unit . . .
. . . to learn to organize my experience by creative written expression in drama form,
. . . to create something that is pleasing to others,
. . . to learn about the human feeling through study of the expression of human emotion,
. . . to understand the problems of the playwright.

Chief Emphases: Play writing: creating plot through use of scene, character, and conflict.

Suggested Approaches:

1. Review types of theater (proscenium, in the round, etc.)
2. Provide laboratory approach exercises in set planning.
3. Provide laboratory exercises in the use of dialogue to define character.

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Suggested Approaches for Unit 323 (continued):

4. Write at least one one-act play to demonstrate proficiency
5. Learn to "block" a play.
6. Prepare "blocking" for student's one-act play.
7. Write playlets to demonstrate knowledge of farce, fantasy, sentimental comedy, burlesque, melodrama, and allegory
8. Make miniature set for own one-act play.
9. Create atmosphere through use of lights, staging, costume, and characters in dialogue.
10. Terminlogy (from any high school speech text) suggestions:

ad lib	flat	comedy
apron	flies	tragedy
baby spot	frame an entrance	farce
backdrop	hold	fantasy
backstage	pace	burlesque
batten	proscenium	situation comedy
blackout	teaser	melodrama
block	tormentor	
business	walk-on	
cyclorama		
cue		

Bibliography:

Gallup, Beverly H., "Crativity in the Basic-Skills Class," English Journal, 52(November 1963), 623.

Gassner, John, Producing the Play, New York, Dryden Press, 1953.

Sweet, John, "Directing Your First Play," English Journal, 54(December 1965), 806-9.

Speech Units (401 through 408)

The speech units are designed to give each student sufficient practice in speaking so that he can talk with confidence before his peers and others. All students should study at least one speech unit every year.

Units 401 and 402 are required of all students. The rest of the speech units may be elected in any sequence.

Course Number: 401 Course Title: The Voice

Phase: 1 - 5 Optimum class: 15, Maximum: 20

Course Description: This course acquaints the student with the human speech mechanism so that he can improve his voice and eliminate speech faults.

Achievement Level for Unit 401:

Required of all students [unless excused for a specific reason, e. g., undergoing speech therapy].

Student's Objectives: I study this unit . . .

. . . to become familiar with the structure and function of my speech mechanism,
. . . to learn the language used in talking about speech production,
. . . to improve the quality of my speech sounds through drill and exercise,
. . . to improve my pronunciation and articulation by conscious control of my speech mechanism.

Chief Emphases: Individualized work to improve the voice. It is recommended that each student have a progress chart on which his improvement [or lack of improvement] in various areas be recorded at dated intervals. Each of the following items should appear on such a Progress Chart:

1. Voice quality:
   a. nasal
   b. husky
   c. breathy
   d. normal
   e. guttural
2. Pitch
3. Flexibility
   a. color
   b. warmth
4. Resonance
   a. weak
   b. think
   c. normal
5. Volume control
6. Inflection
7. Pronunciation
8. Articulation
   a. mumbling
   b. slurring
9. Speech defects*
   a. substitution
   b. distortion
   c. addition
   d. subtraction

*Any student with a defect should be referred to professional therapy.

Evaluate each of the above characteristics by a rating scale from 5(excellent) to 1(very poor) in successively dated columns. The final column can be used to indicate areas and degrees of improvement during each student's work in the unit.

Suggested Approaches:

1. Record the students on tape, having them read "loaded" sentences, and then have them give a short, original speech. Record on Progress Chart. [Watch for common speech defects, such as substitution, distortion, addition, or subtraction.]

2. Have each student, with the teacher's assistance, decide the specific improvement he wants to make.

Suggested Approaches for Unit 401 (continued):

3. Use drills, practice at home, choral reading, frequent tape recording, and check-ups.
4. Check frequently so that a comparison can be made, progress noted, and a basis established for giving a grade.
5. Teach speech terminlogy (from textbook being used)
6. Use diagrams such as the Organs of Speech shown in clinical detail in Chapter 5 of Modern Speech by John Irwin and Marjorie Rosenberger.
7. If possible, have the students practice speaking over a public address system.
8. Use recordings. English Speech Instruction, Prof. Wallace House (Enunciation), Folkways Records and Service Corp., New York, might be interesting to play during one session.
9. Help the student find his desirable pitch level. PROCEDURE: 1. Sing down the scale until you reach the lowest note you can produce and sustain. Compare the pitch with your average talking pitch. Unless your average talking pitch is higher than your lowest tone, you are speaking too near the bottom of your range. 2. Next, sing up the scale from your lowest tone to your highest tone. Include your falsetto. Count the number of tones you can sing. 3. Your optimum talking pitch should be roughly one-fourth the way up this range. Compare the average pitch that you actually use with the pitch determined by this method.
10. Use the candle to teach breath control. If a student is using proper breath control, he can speak from a whisper to a shout without disturbing the flame held before his mouth.

Bibliography

Any standard speech textbook

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French, Violet G., "In Behalf of Drill," English Journal, 55(February 1966), 214-15+.

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Strom, Ingrid M., "Practices in the Teaching of Speaking, Listening, Viewing, and the Mass Media," English Journal, 52(February 1963), 125-26.

Course Number: 402 Course Title: The Speech

Phase: 1 - 5 Optimum class: 16, Maximum: 20

Course Description: This course provides the student with practice in preparing and delivering several speeches. It also teaches techniques for dealing with stage fright.

Achievement Level: Required of all students [unless excused for a specific reason].

Student's Objectives: I study this unit . . .

. . . to learn how to prepare and deliver an effective speech,
. . . to learn to organize different types of speech,
. . . to recognize need of speech created by purpose, situation, and audience,
. . . to clarify in my mind the general and specific purposes of my speech,
. . . to learn how to organize material,
. . . to learn proper methods of delivery,
. . . to practice the construction and delivery of several different speeches.

Chief Emphases: Organization of material, methods of delivery, student practice in delivery.

Suggested Approaches:

1. To prevent student embarrassment and to save time, the teacher should write criticisms while the student is speaking and hand the written comment to the student when he has completed delivery of the speech.
2. Since this unit deals with the organization of the speech, it is important to point out the need for organization and the reasons for putting a speech into some order.
3. Study the purposes of different speeches. Study each of the following for form and content:
    A. To convince (argumentative)
    B. To persuade
    C. To impress
    D. To entertain
    E. To inform
        1. Technical
        2. Subjective
4. There are several methods for building a speech. These methods will vary, depending upon the situation, material, and the audience, but the "Traditional Speech Outline" must be understood by the speaker so that he may adapt a speech to a situation:

Suggested Approaches for Unit 402 (continued):

4. (continued) Traditional Speech Outline

I. Introduction
   A. Interest the audience
   B. Indicate the purpose
II. Body
   A. Main headings] Speech
   B. Supporting materials] Cell
III. Conclusion
   A. Summary
   B. Appeal

Speech Cell

Three elements of speech cell:
1. Statement
2. Support
3. Restatement

Composition
1. Major point
2. Minor point

(Explanation of Outline)

I. Introduction
   A. Refer to occasion, audience, or speaker
   B. Story or illustration related to the subject and purpose
   C. Startling information related to the subject and purpose
   D. Quotation from prose or poetry related to the subject and purpose
   E. Expression of concern for audience in relation to subject and purpose
II. Body
   A. Main headings are the major logical divisions of the material comprehended within the body of the speech
   B. They often follow conventional patterns of arrangement
      1. Chronological
      2. Spatial (top to bottom, geographical)
      3. Topical
      4. Cause and effect
      5. Problem-solution
   C. They are equal in scope and parallel in structure
   D. They are developed and amplified with supporting material
III. Conclusion
   A. Summary of the main points
   B. Appeal for audience response to subject and purpose
   C. Story or il-ustration related to subject and purpose
   D. Quotation from prose or poetry related to subject and purpose
   E. Dramatic visualization of subject and purpose
IV. Transition between main points
   A. The transition may
      1. Summarize
      2. Summarize or repeat the point just made

Suggested Approaches for Unit 402 (continued):

4. (continued) Explanation of traditional speech outline:

IV. A. (continued)
3. Introduce the next point
4. Show relationship between points
5. Show progression from one point to the next
6. Enable the hearer, through repetition, to grasp the important divisions of the speech and their sequence

Multi-Thesis Organizational Speech Pattern

I. Attention-getter
II. Thesis (one sentence)
A. Because
1.)
2.)--list points
3.)
III. Thesis
A. Because
[1. - - - - - -
[a.) (statistics
[b.)--(facts
prove [c.) (examples
points--[2. - - - - - -
[a.
[b.
[c.
IV. Thesis
A. Because
1.)
2.)--re-list points
3.
V. Conclusive statement

Example of Multi-Thesis Organizational Speech Pattern

I. Pet Story
II. All homes should have pets
A. Because
1. They teach responsibility
2. Consolation to child
3. Kindness
III. Families should have pets
A. Because
1. Resonsibility
a. Johnny--rabbit story
b. Goldfish--feeding, etc.
2. Consolation
a. Crying in dog's fur (story)
b. Report card--picture dog's sympathy with child

Suggested Approaches for Unit 402 (continued):

4. (continued) Example of Multi-Thesis Organizational Speech Pattern

III. A. (continued)
3. Kindness
a. Natural cruelty
b. Sympathy story--Johnny and wounded animal

IV. Do you have a family pet? You should
A. Because
1. Responsibility
2. Consolation
3. Kindness

V. You can all recall some pet that helped your own development. If your home does not have a pet, and if you have small children, consider obtaining one.

5. Practical application of the types must be practiced. Start with the Traditional Speech Outline and present a type of speech following the outline.
6. Listen to professional speeches. Check their outline. Discuss the adaptation of these people to audience, etc.
7. Present several different speeches adapting the Traditional Speech Outline to the purpose, situation, and material of the speech.
8. Discuss the validity of the various methods.

Bibliography:

Allen, Anderson, Hough, Speech in American Society, Columbus, Ohio, Charles E. Merrill Publishing Co., 1968, Part 3 and 4, 125-397.

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, Chapter 7 and 8, 146-65.

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Hedde and Brigance, The New American Speech, Philadelphia, J. B. Lippincott Co., 1957, Chapters 8, 9, 10, Part III, 129-70.

Bibliography for Unit 402 (continued):

Horrworth, Gloria L., "Listening: A Facet of Oral Language," Elementary English, 43(December 1966), 856-64.

Irwin, John, and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1967, Unit 3, Chapters 9-15, 110-260.

Mulgrave, Dorothy, Speech, College Outline Series #89, New York, Barnes and Noble, 1954.

Nevi, Charles N., and Lloyd Hoffine, "We Cant Ignore the Mass Media," English Journal, 51(November 1962), 560.

Robinson, Karl, and Charlotte Lee, Speech in Action, Chicago, Scott, Foresman and Co., Chapters 5-12, 48-150, 1965.

Sarett, Foster, McBurney, Speech--A High School Course, Boston, Houghton Mifflin Co., 1956.

Strom, Ingrid M., "Practices in the Teaching of Speaking, Listening, Viewing, and the Mass Media," English Journal, 52(February 1963), 125-26.

Veidemanis, Gladys, "The Teaching of Speaking and Writing," English Journal, 52(March 1963), 172-77.

Course Number: 403 Course Title: Discussions

Phase: 2 - 5 Optimum class: 10, Maximum: 25

Course Description: This course provides the student with practice in working in discussion groups to learn how to make discussion a productive activity.

Achievement Level:
Reading: Average and above.

Student's Objectives: I study this unit . . .

. . . to learn the types of discussion groups and their particular purposes, the role of group discussion members and leaders, how to operate purposefully in the several group discussion situations,

. . . to grow in both verbal and social skill through participating in the exchange of fact and opinion with discussion group members.

Chief Emphases: Cooperative discussion, symposium, 66 Buzz Session, Debate forum, film forum, committee meeting.

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Suggested Approaches for Unit 403:

1. Divide students into groups. Give each group a topic and have them start talking. Teacher migrates from group to group, listening and giving constructive criticism.
2. Give the students every opportunity to enter public discussion groups on radio or TV.
3. Simulate radio and TV panel discussions.
4. Discuss types of discussion groups and their purposes.
5. Use outline suggested in Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, 195-97.

Bibliography:

Allen, Anderson, Hough, Speech in American Society, Columbus, Ohio, Charles E. Merrill Publishing Co., 1968.

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961.

Irwin, John, and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1967.

Monroe, Allen H., Principles of Speech, 9th ed., New York, Scott Foresman and Co., 1958.

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Sarett, Foster, McBurney, Speech--A High School Course, Boston, Houghton Mifflin Co., 1956.

Strom, Ingrid M., "Practices in the Teaching of Speaking, Listening, Viewing, and the Mass Media," English Journal, 52(February 1963), 125-26.

Course Number: 404 Course Title: Debate

Phase: 4 - 5 Optimum class: 16, Maximum: 24

Course Description: This course teaches the student how to prepare for and participate in debate.

Achievement Level:
Reading: High
Prerequisite: Units 402 and 402; also recommended Unit 503.

Student's Objectives: I study this unit . . .
. . . to develop the ability to think clearly, critically, and analytically,
. . . to increase the effectiveness of my participation in democratic society,

Student's objectives for Unit 404 (continued):

. . . to develop interest in and understanding of significant contemporary problems and issues,
. . . to become familiar with the materials and methods of research,
. . . to develop critical listening ability.

Chief Emphases: Learning to draw up a brief, practice in debating.

Suggested Approaches:

1. Use recommended study units (Source: Speech Methods and Resources, Braden, Waldo W., New York, Harper and Row, 1961, 209-10.
2. Select and phrase debate propositions.
3. Participate in a round-table discussion of the meaning of the terms of the question.
4. Participate in a round-table discussion on one phase or issue of the debate question.
5. Prepare and deliver a persuasive speech supporting either the affirmative or the negative side of a debate question.
6. Prepare a brief on a debate proposition.
7. Write a critique on a classroom debate.
8. Find examples of fallacies in advertising, editorials, etc.

Bibliography:

Courtney, Luther, and Glenn Capp, Practical Debating, New York, J. B. Lippincott Co., 1948.

Gough, Rousseau, Cramer, and Reeves, Effective Speech, New York, Harper and Bros., Publishers, 1948, Chapter 13, 554-611.

Hedde, Wilhelmina G., and William Norwood Brigance, The New American Speech, New York, J. B. Lippincott Co., 1957, Chapter 13, 225-60.

Irwin, John, and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1967, Chapter 18, 339-77.

Murphy, James J., and Jon M. Ericson, The Debater's Guide, Indianapolis, Bobbs-Merrill Co., 1961, (Recommended student text).

Musgrave, George M., Competitive Debate, New York, H. W. Wilson, 1957.

Potter, David, Argumentation and Debate, New York, Holt, Rinehart and Winston, Inc., 251-80.

Robinson, Karl, and Charlotte Lee, Speech in Action, Chicago, Scott, Foresman and Co., 1965, Chapter 15, 204-31.

Sarett, Foster, McBurney, Speech--A High School Course, Boston, Houghton Mifflin Co., 1956.

Bibliography for Unit 404 (continued):

Summers, Harrison, and Forest Wham and Thomas Rousse, How to Debate, New York, H. W. Wilson, 1950, (a textbook for beginners).

Course Number: 405 Course Title: Oral Interpretation

Phase: 3 - 5 Optimum class: 20, Maximum: 30

Course Description: This course teaches the student how to read the work of various authors so that he can effectively convey the author's intended meaning.

Achievement Level:
Reading: Average and above.
Prerequisite: Units 401 and 402.

Student's Objectives: I study this unit . . .
. . . to learn to select well-chosen and well-used language,
. . . to look for important and valuable ideas in the selections chosen,
. . . to listen with appreciation and understanding ,
. . . to advance in the ability to read aloud effectively,
. . . to learn the mechanics of interpretation: voice--quality, pitch, range, melody; force--pause, timing, emphasis, rhythm.

Chief Emphases: The selection of appropriate materials and practice in the interpretation of poetry and prose.

Suggested Approaches:

1. Tape each individual as he reads to determine his talent and needs.
2. Survey the local newsstand for magazine and paperback books containing suitable material.
3. Direct the students to
   a. Read the selection through to get the author's general meaning.
   b. Study the meanings of doubtful words.
   c. Study word groupings.
   d. Understand the figures of speech.
   3. Determine author's attitude.
4. Give students opportunity to read poetry in choric groups to increase confidence.
5. Present prose and poetry of literary merit to students for interpretation.

Suggested Approaches for Unit 405 (continued):

6. Teach students to edit material to suitable length and form for particular needs of adapting to time limits or audience interest.
7. Using a rating scale such as those found in most speech textbooks, rate the pupil on an initial reading and a final reading for comparison.
8. Use suggested outline for teacher procedure, general interpretative reading. Waldo W. Braden, Speech Methods and Resources, New York, Harper and Row, 1961, 323-24.
9. Use suggested procedure for teaching choral reading. See William H. Cullen, "The First Thirty Minutes of Choral Reading," English Journal, 57(March 1968), 395.
10. Consider these qualities of interpretation [Source: Floyd A. Miller, Commissioner, Speech Curriculum Guide for the Junior High School, State of Nebraska, Department of Education, Lincoln, Nebraska, 1965, 124]:
    1. Communicativeness
    2. Bodily responsiveness
    3. Handling of manuscript
    4. Posture
    5. Depth of feeling
    6. Completeness of understanding
    7. Rate
    8. Variation of rate
    9. Force
    10. Variation of force
    11. Pauses
    12. Emphasis
    13. Inflections and shifts of pitch
    14. Word color
    15. Contrasts
    16. Subtlety in stressing rhythm
    17. Quality of voice
    18. Articulation

Bibliography:

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, Chapter 11.

Buys, et al, Contest Speaking Manual, Lincolnwood, Illinois, National Textbook Corp., 1964, 33-46, 47-64, 97-120, 121-44, (all with suggested bibliographies).

Cullen, William H., "The First Thirty Minutes of Choral Reading," English Journal, 57(March 1968), 395+.

Gough, Rousseau, Cramer, and Reeves, Effective Speech, New York, Harper and Bros., Co., 1948, Chapters 8 and 9.

Irwin, John, and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1967, Chapter 19, 380-425; Chapter 20, 426-49; Chapter 21, 450-507.

Lee, Charlotte, Oral Interpretation, Boston, Houghton Mifflin Co., 1959.

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Bibliography for Unit 405 (continued):

Robinson, Karl, and Charlotte Lee, Speech in Action, Chicago, Scott, Foresman and Co., 1965, Part II, Chapters 1, 2, 3, 4, 5, 251-371.

Sarett, Foster, McBurney, Speech--A High School Course, Boston, Houghton Mifflin Co., 1956.

Course Number: 406 Course Title: Speeches for Special Occasions

Phase: 2 - 4 Optimum class: 16, Maximum: 20

Course Description: This course gives the student practice in preparation and delivery of speeches for special occasions.

Achievement Level:

Reading: Average or above.

Prerequisite: Units 401 and 402.

Student's Objectives: I study this unit . . .

- . . . to gain confidence in public speaking,
- . . . to learn what to say and what to avoid saying,
- . . . to practice in giving special occasion speeches,
- . . . to learn to analyze a social situation and to make a speech fitting that situation,
- . . . to learn to adapt speech to audience.

Chief Emphases: Announcements, introductions, presentation of award, acceptance of award, nomination, acceptance, eulogy, emcee at a banquet, job interviews.

Suggested Approaches:

1. Any reputable speech book has the do's and dont's for special occasion speaking.
2. Begin with simple speeches, such as simple introductions. Many teenagers do not know how to make simple social introductions.
3. Students can work in pairs for presentations and acceptances and other occasions that require responses.
4. Plan a banquet around a theme as a class project. Select an emcee from the group. Assign speeches to suit the occasion selected. Have students give short speeches centered on the theme.
5. To practice job interviews, have students select a position from want-ads in a newspaper or magazine. Let the students work in pairs.
6. Be certain that each student has ample opportunity to practice each speech.
7. Use tape recorder often.

Suggested Approaches for Unit 406 (continued):

8. Possible basis for grading [from Waldo W. Braden, Speech Methods and Resources, New York, Harper and Row, Publishers, 1961]:
    1. Improvement
    2. Comprehension of textbook do's and dont's
    3. Effort expended
    4. Ability
    5. Class attendance and punctuality
    6. Achievement (polish)
    7. Attitude of student

Bibliography:

Anderson, Martin, et al, The Speaker and His Audience, New York, Harper and Row, 1964, 436-45.

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, Chapter 8, 165-85.

Diroling, Fred, "Teaching Impromptu Speaking," Speech Teacher, 6(September 1957), 205-8.

Gough, Harry, and Rousseau, Cramer, Reeves, Effective Speech, New York, Harper and Bros., 1948, 478-96.

Monroe, Allen, Principles of Speech, New York, Scott, Foresman and Co., 1958, Chapter 9, 265-81.

Montgomery, K. E., "How to Criticize Student Speeches," Speech Teacher, 6(September 1957), 200-4.

Course Number: 407 Course Title: Public Speaking

Phase: 3 - 5 Optimum class: 25, Maximum: 30

Course Description: This course acquaints the student with the types of public speaking. He will learn to make speeches to inform, to entertain, to convince, and to persuade.

Achievement Level:
Reading: Average or above.
Prerequisites: Units 401 and 402.

Student's Objectives: I study this unit . . .
. . . to learn to speak in public with confidence,
. . . to learn to adapt to an audience,
. . . to practice making various kinds of speeches

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Student's Objectives for Unit 407 (continued):

. . . to gain further meaningful practice of the skills learned in Units 401 and 402,
. . . to become an intelligent critic of public discourse through development of listening skills.

Chief Emphases: Speeches to inform, to entertain, to convince, and to persuade.

Suggested Approaches:

1. Use speech outline given students in Unit 402 (pp. 111-113). This outline can be adapted to any kind of speech.

2. Give each student ample practice in developing and delivering each type of speech.

3. Use tape recorder to encourage self-criticism and improvement.

Bibliography:

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, Chapter 8.

Monroe, Allen H., Principles of Speech, New York, Scott, Foresman and Co., 1958, Chapters 5, 6, and 7.

Mudd, Charles, et al, Speech Content and Communication, San Francisco, California, Chandler Publishing Co., 1962, Chapters 16, 17, 18, and 19.

Course Number: 408 Course Title: Acting

Phase: 3 - 5 Optimum class: 16, Maximum: 20

Course Description: This course acquaints the student with acting techniques through actual acting in classroom plays.

Achievement Level:
Reading: Average or above.
Maturity: Student must be willing to memorize.
Prerequisite: Units 401 and 402.

Student's Objectives: I study this unit . . .
. . . to learn some of the techniques of projecting another character on the stage,
. . . to learn to read and to interpret stage directions,

Student's Objectives for Unit 408 (continued):

. . . to learn to understand other people by assuming their problems.

Chief Emphases: Practice in stage orientation, practice in interpreting various character roles, practice in play reading to learn interpretation and character analysis.

Suggested Approaches:

1. Begin by reading dialogue (select any conversation from a literature book.
2. Use socio-drama
3. Use pantomime.
4. Imitate animals, i.e, project through bodily movement the characteristics of a horse, chicken, ape, cow, etc. (allow student choice of animal he will represent).
5. Actual work with at least one one-act play.
6. If a student is not interpreting a line correctly, have him merely use his own words to express the idea, then return to author's phrasing.
7. To encourage natural bodily movement, have student express the idea without words. Pantomime, then return to the speech. Action should follow naturally.
8. If possible, present the play for some other group. Audience is good motivation.
9. Listen to recordings of good dramatic interpretations.
10. Use TV. Give special assignments to watch for examples of upstaging, hamming, etc.

Bibliography:

Braden, Waldo W., Speech Methods and Resources, New York, Harper and Row, 1961, Chapter 12.

Buys, William E., et al, Contest Speaking Manual, Lincolnwood, Illinois, National Textbook Corp., 1964, 97-145.

Force, William M., "Plays Should Be Heard in the Classroom," English Journal, 52(March 1963), 206-8.

Gough, Harry, et al, Effective Speech, New York, Harper and Bros., 1948, Chapter I.

Hedde, Wilhelmina G., and William Norwood Brigance, The New American Speech, New York, J. B. Lippincott Co., 1957, Chapter 6.

Irwin, John, and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1967, 465-507.

Sarett, Foster, McBurney, Speech--A High School Course, Boston, Houghton Mifflin Co., 1956.

Enrichment Units (501 through 590)

The enrichment units are those which deal with special language-associated and literature-associated areas. Study of these units is intended to make the study of the other areas easier and more rewarding.

Course Number: 501 Course Title: The Library and Its Resources -- Dictionary

Phase: 2 - 3 Optimum class: 20, Maximum: 30

Course Description: This course teaches the student correct techniques in utilization of library resources.

Achievement Level:
Reading: Low average, average

Student's Objectives: I study this unit . . .
. . . to learn to use school and public libraries efficiently and effectively.

Chief Emphases: Card catalog, Reader's Guide and other periodical indices, standard reference works, dictionary as resource, classification of books, the vertical file, other library services, record collections, floor plans.

Suggested Approaches:

1. Field trips to other libraries.
2. Film strips.
3. Exercises in locating material in the library.
4. Exercises in finding facts in dictionaries.

Bibliography:

Morris, Emmet, Exploring Libraries (text-workbook), Prairie du Chien, Wisconsin, School Necessities Company, n.d.

Standard textbooks provide some experience in the use of the library.

Course Number: 502 Course Title: Mythology

Phase: 3 - 4 Optimum class: 25, Maximum: 40

Course Description: This course acquaints the student with mythology.

Achievement Level:
Reading: Average and above.

Student's Objectives for Unit 502: I study this unit . . .
. . . to acquire an appreciation of early literature,
. . . to acquire background for a better understanding of literature,
. . . to get background for words.

Chief Emphases: Greek myths, explanatory myth, aesthetic myth; Creation, great loves, great heroes and adventurers.

Suggested Approaches:

1. Write original myths
   a. A description of an encounter with the gods, told in the first person.
   b. One that explains some scientific fact not explained by the Greeks, or an account of the creation of some modern thing.
2. Act out myths in pantomime.
3. Write dialogue for a myth.
4. Write a commentary that an imaginary guide might use in an imaginary town of the Underworld or of Olympus.
5. Relate mythological adjectives used in modern language.
6. Make a "family tree" of the gods to help keep them straight.
7. Discuss what the gods seem to symbolize--good or evil? fate?
8. Producers of goods and services often take their trademarks from mythology. Make a mythology bulletin board of these symbols and names.
9. Terminology: muses, fates, furies, Nemesis, Graces.
10. Read other appropriate literature:
    Myth, Part I: The Classical Myth, Nebraska Curriculum Development Center
    "Pyramus and Thisbe" by John Szxe (poem) from Arthur Young, Legends of the West
    Icarus: from "Darius Green and His Flying Machine" by John Trowbridge (young)
    Icarus: "Musee des Beaux Arts" by W. H. Auden
    Phoebus: "Hark, Hark, the Lark" by Shakespeare
    Echo and Narcissus: "Echo's Lament for Narcissus" by Ben Jonson
    Diana: "Hymn to Diana" by Ben Jonson
    Pan: "A Musical Instrument" by E. B. Browning
    Cupid: Midsummer Night's Dream, Act I, Scene 2

Bibliography:

Bulfinch, Thomas, Bulfinch's Mythology, New York, Macmillan Co., 1962.

Hamilton, Edith, Mythology, New York, A Mentor Book, The New American Library, 1942.

Johnson, Frances, "A Unifying Theme for the Year (for both Literature and the written work)," English Journal, 52(February 1963), 97.

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Bibliography for Unit 502 (continued):

Pike, Wayne, "Twenty-Seven Mythological Allusions," English Journal, 57(October 1968), 988-89.

Course Number: 503 Course Title: Introduction to Logic and Propaganda Techniques

Phase: 3 - 5 Optimum class: 25, Maximum: 30

Course Description: This course acquaints the student with the logical process and with propaganda devices.

Achievement Level:
Reading: Average and above.

Student's Objectives: I study this unit . . .
. . . to learn to present the strongest possible support for my ideas,
. . . to learn the pitfalls into which unclear thinking will lead me,
. . . to become aware of the techniques of propaganda,
. . . to learn tolerance for another's views,
. . . to learn to think quickly.

Chief Emphases: Aspects of logic [see terminology], techniques of propaganda, and the vocabulary of each.

TERMINOLOGY

LOGIC:
- inductive reasoning
- deductive reasoning
- hasty generalization
- syllogism
- analogy
- false analogy
- cause-effect reasoning
- irrelevant fact
- major premise
- connotation
- denotation
- scientific method
- analysis
- hypothesis
- ad hominem argument
- begging the question
- minor premise
- evidence

PROPAGANDA:
- band wagon
- testimonial
- snob appeal
- transfer
- glittering generality
- plain folk
- card stacking
- name calling
- scientific slant

Suggested Approaches:

1. Teach the history of propaganda. When did propaganda become a "dirty" word?
2. Introduce the techniques of propaganda. Have students find advertisements, letters to the editor, news articles, cartoons, etc. that use the devices discussed.

Suggested Approaches for Unit 503 (continued):

3. Present short persuasion speeches to the class. Use as many ways of verifying your stand as you can.
4. Study the syllogism. Practice with examples of syllogisms in complete form and then in abbreviated form.
5. Discuss statements such as "All that goes up must come down." How has the validity of this former "fact" been changed?
6. Develop syllogisms from core statements to test validity of corse.
   EXAMPLE: The United States should support the United Nations.
   Major premise: The U.N. is and has been an important preserver of international peace.
   Minor premise: The U.S. desires the preservation of international peace.
   Conclusion: The U.S. should support the U.N.
7. Play recordings of radio and television commercials. Ask the class to critically analyze them for the validity of their appeal.

Bibliography:

Adler, Irving, Logic for Beginners, New York, John Day, 1964.

Capaldi, Nicholas, Introduction to Deductive Logic, New York, Monarch Press, Inc., 1966.

Kupperman, Joel, et al, Fundamentals of Logic, Garden City, New York, Doubleday College Course Guides, Doubleday and Co., Inc., 1966. (paperback)

Lionel, Ruby, The Art of Making Sense: A Guide to Logical Thinking, New York, J. B. Lippincott Co., 1954. (Teacher's source)

Murphy, Mary Kay, "Propaganda: A Part of Students' Lives," English Journal, 53(September 1964), 445-46.

Pitt, Jock, "A Caveat for Deductive Reasoning," English Journal, 56(March 1967), 407-10.

Schneider, John L., Reasoning and Argument, New York, Holt, Rinehart and Winston, Inc., 1967.

Vivian, Charles H., English Composition, New York, Barnes and Noble, Inc., College Outline Series, 1961, Chapter 2.

Course Number: 504 Course Title: How to Read a Newspaper

Phase: 2 Optimum class: 25, Maximum: 35

Course Description: This course acquaints the student with the variety of information and services of the daily paper as well as the special service of the weekly newspaper.

Achievement Level:
Reading: Low average.

Student's Objectives: I study this unit .
to learn to read the newspaper effectively and efficiently.

Chief Emphases: News reporting, news commentary and interpretation, and the various contributions the paper makes to the community: entertainment, advertising, local news, etc.

Suggested Approaches:

1. Read and compare different daily newspapers.
2. Familiarize oneself with weekly papers.
3. Lead a classroom discussion to discover the various functions of a newspaper.
4. Learn the background of newspapers: how they function, how they are financed, what is considered news, etc.
5. Visit the local newspaper plant.
6. Study the complete process of a news story through the time it is written until it is printed.
7. Discuss the places where judgment of individuals affects or changes the material printed.
8. Teach the students the various jobs of a newspaper.
9. Teach the students how to evaluate and judge good newspaper reporting.
10. There are many, many project-type assignments students can do for a final grade:
    1. Make a newspaper of their own.
    2. Collect cartoons and explain their significance.
    3. Collect editorials and explain their bias or impartiality.
    4. Collect articles for satire.
    5. Compare headlines and the articles.
    6. Show types of ads used.
    7. Show types of photos used.
    8. Show the historical value of newspapers, etc.

Bibliography:

Bond and Fraser, An Introduction to Journalism, New York, The Macmillan Co., 1961.

Bryson and Dean, Effective Communication, New York, Prentice-Hall, Inc., 1961, Chapters 12 and 13.

Bibliography for Unit 504 (continued):

Christine, Sister Mary Ann, "An Apology for Journalism," English Journal, 52(December 1963), 682-92.

Holman, Alfred, "The Newspaper as Textbook," English Journal, 51(February 1962), 146-47.

Mott, Frank Luther, American Journalism, "A History: 1690-1960," New York, The Macmillan Co., 1962.

Rowland, Howard S., "Journalism vs. the Mass Media," English Journal, 53(May 1964), 345-55.

Spears and Lawshe, High School Journalism, New York, The Macmillan Co., 1956.

Course Number: 509 Course Title: What Is Theater?

Phase: 2 - 3 Optimum class: 25, Maximum: 40

Course Description: This course provides a background for added appreciation of drama by studying staging.

Achievement Level:
Reading: Low average.

Student's Objectives: I study this unit . . .
. . . to increase my enjoyment from reading drama by gaining knowledge of the theatrical elements at work in addition to the printed manuscript.

Chief Emphases: Types of theater[Greek arena, Elizabethan, proscenium, and various derived forms], acting styles, the mechanics of production, financing of productions.

Suggested Approaches:

1. After discussion led by the instructor, assign selected plays from different periods for reports which tell
   a. the purpose of the play
   b. the type of theater in which the play was originally performed
   c. the acting style then in vogue
   d. probable production problems.

   [Films and filmstrips will be helpful]
2. Assign in advance the viewing of a specific television show. Give the students a set of questions to answer:
   1. Who produced it?
   2. Were the actors well known?
   3. Were any special camera techniques employed?

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Suggested Approaches for Unit 509 (continued):

2. (continued)
   4. Was the play originally written for television?
   5. Can you discover any particular production problem that had to be solved?
3. Have students present excerpts from plays of different periods to illustrate the different styles of acting.

Bibliography:

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Hatlen, Theodore W., Orientation to the Theater, New York, Appleton-Century-Crofts, 1962.

Hedde, Wilhelmina G., and William Norwood Brigance, The New American Speech, New York, J. B. Lippencott Co., 1957, Part 6, 443-65.

Irwin, John V., and Marjorie Rosenberger, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1966, Chapter 22, 450-507.

Mussoff, Lenore, "The Medium Is the Absurd," English Journal, 58(April 1969), 566-70.

Renault, Mary, The Mask of Apollo, New York, Pantheon Books, 1966.

Rosenblatt, Louise, "The Poem as Event," College English, 26(November 1964), 123.

Scheufele, Kirk, "Making Films with Students," English Journal, 58(March 1969), 426-27+.

Sheehan, Peter, "Theater of the Absurd: A Child Studies Himself," English Journal, 58(April 1969), 561-65.

Course Number: 510 Course Title: What Is Poetry?

Phase: 2 - 3 Optimum class: 25, Maximum: 35

Course Description: This course acquaints the student with the various qualities and conditions that make a poem.

Achievement Level:
Reading: Average or above.

Student's Objectives: I study this unit . . .
. . . to learn to enjoy a poem,
. . . to learn to tell a good poem from a bad one.

Chief Emphases for Unit 510: To read a poem and know what it says; to read a poem as an experience; to learn figures of speech such as allusion and compression

Suggested Approaches:

1. Lecture on differences between prose and poetry.
2. Use certain short poems on the overhead projector, breaking the poems down into parts for discussion.
3. Follow the written work, with student writing his interpretation [Evaluation of the student's ability will determine the depth in teaching poetry analysis.]

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Farrell, Edmund, "Owen's Disabled: A Remembrance of Things Present," English Journal, 51(October 1962), 494-97.

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Hook, J. N., The Teaching of High School English, New York, The Ronald Press Co., 1959, Chapter 7, 195-236.

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Lougee, David, Five Modern British Poets, Aspects of English Series (paperback), Chicago, Holt, Rinehart and Winston, Inc., 1968.

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Millet and Throckmorton, How to Read a Poem (paperback), Palo Alto, California, Ginn and Co., 1966.

O'Connor, William Van, Sense and Sensibility in Modern Poetry, New York, Barnes and Noble, 1963.

Perrine, Lawrence, Sound and Sense, "An Introduction to Poetry," New York, Harcourt, Brace and World, Inc., n.d.

Petitt, Dorothy, "'Domination of Black': A Study in Involvement," English Journal, 51(May 1962), 346-48.

Pooley, Robert, "Poetry Is for People," English Journal, 52(March 1963), 165-71.

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Wykoff, George S., "Twenty-four Suggestions for How to Read and Understand a Poem," English Journal, 52(March 1963), 210-12.

Yasuda, Kenneth, The Japanese Haiku, Rutland, Vermont and Tokyo, Japan, Charles E. Tuttle Co., 1957.

Course Number: 514 Course Title: How to Study

Phase: 1 - 5 Optimum class: 20, Maximum: 30

Course Description: This course is designed to teach the student how to get maximum benefit from his study time.

Achievement Level:
Reading: Average. All freshmen should take this unit.

Student's Objectives: I study this unit . . .

. . . to find my biggest problems in studying,
. . . to learn to budget my time for good, effective study,
. . . to have a plan for study and to stick to my plan
. . . to learn to plan ahead for the bigger, more important items in my educational schedule, i.e., tests, papers,
. . . to learn to use the library to the fullest,
. . . to learn to take notes and to keep my notes on one subject together,
. . . to learn to correlate what I learn in one area with what I learn in another,
. . . to learn to follow directions carefully,
. . . to learn to do my daily work and to meet wchedules on time,
. . . to learn to have an aim,
. . . to learn how to take exams.

Chief Emphases: Determining a profitable atmosphere for study, budgeting study time, evaluating study priorities.

Suggested Approaches:

1. Use the classroom as a laboratory for a guided study of another subject.
2. Give students a check list of effective study habits.
3. Film strips are available and might be useful.
4. Lecture on general points of good, effective study techniques.

Bibliography for Unit 514.

Brammer, Henry and Lawrence Brammer, How to Study Successfully, Palo Alto, California, Pacific Books, Publishers, 1959.

Morgan, Clifford T., and James Deese, How to Study, New York, McGraw-Hill Book Co., Inc., 1957.

Smith, Samuel, Best Methods of Study, College Outline Series, New York, Barnes and Noble, Inc., n.d.

Course Number: 515 Course Title: Developmental Reading I

Phase: 1 Optimum class: 5, Maximum: 10

Course Description: This course gives the student individualized help with reading problems.

Achievement Level:

Reading: Two or more grades below average reading ability.

Comment: Students who have low percentile scores on achievement tests will be given diagnostic tests for assignment to this unit.

Student's Objectives: I study this unit

. . . to help myself learn to read better,

. . . to help myself in all subject areas after I have learned to read better.

Chief Emphases: On individualized reading problems: comprehension, rate, vocabulary, phonics--or combinations of these.

Suggested Approaches:

1. Physical testing (eyes, ears).
2. Mental testing (IQ)
3. SRA Testing to determine strengths and weaknesses in vocabulary, comprehension, eye span, rate, phonetic approach for self help.
4. Give tests to determine reasons for poor reading.
5. Isolate reading problems. Work with students in groups as far as possible,
6. For grouping to be effective, there should be ten or fewer per group.
7. Play games to increase skill in phonics,
8. Use SRA to increase comprehension.
9. Periodic evaluation--teacher-made or other tests.

Suggested Materials:

1. Selected basic texts (ungraded).
2. Material related to course content (science, history, literature, etc.)

Suggested Materials for Unit 515 (continued):

3. Tape recordings for group discussion.
4. Vocabulary records.
5. Dittoed copies for speed and comprehension.
6. Games--competitive approach.
7. Written summaries for memory recall.
8. Phonetic exercises
9. Taylor Films, Huron, South Dakota [reading charts and machines]
10. SRA Reading Laboratory, Science Research Associates, Chicago, Illinois
11. "Gates Reading Diagnostic Tests," Bureau of Publications, Teachers College, Columbia University.
12. "Iowa Every-Pupil Test of Basic Skills," Science Research Associates, Chicago, Illinois.
13. "Traxler Silent Reading Test," Public School Publishing Company, Bloomington, Illinois.
14. Smiley, Marjorie B., Project Director, Gateway English Series, Project English Curriculum Development Center, Hunter College of the City University of New York, New York

    Stories in Verse [Grade 7 level]
    Coping (short stories) [Grade 7]
    Who Am I? (16 stories, poems, play) [Grade 7]
    A Family Is a Way of Feeling (24 stories, poems) [Grade 7]
    Developing Original Materials in Reading (for teachers)

Bibliography:

Adler, Mortimer J., How to Read a Book, New York, Simon and Schuster, 1940.

Alexander, Erin, "English Has Been--," English Journal, 52(February 1963), 102-4.

Allen, Beth, "Poor and Non-Readers in the Secondary School," English Journal, 57(September 1968), 884-88.

Bruell, Edwin, "The Paperback Comes Back to Bremer High," English Journal, 51(January 1962), 33-38.

Della-Piana, Gabriel, et al, "Parents and Reading Achievement: A Review of Research," Elementary English, 45(February 1968), 190-200.

Down, John S., "An Attack on Reading Problems," English Journal, 51(December 1962), 645.

Emans, Robert, "Seven Steps to Better Reading," Elementary English, 45(April 1968), 492-99.

Fillmer, Henry T., "Teaching Composition Through Literature," Elementary English, 45(October 1968), 736-39.

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Harris, Albert J., "Key Factors in a Successful Reading Program," Elementary English, (January 1969), 69-77.

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Johnson, Orville G., Education for the Slow Learners, Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1963.

Juletta, Sister Mary, and Sister Michaella, "A List of Books for Retarded Readers," Elementary English, 45(April 1968), 472-77.

Kolson, C. J., and G. Kaluger, Clinical Aspects of Remedial Reading, Springfield, Illinois, Charles C. Thomas, 1963.

Loban, Walter, "Teaching Children Who Speak Social Class Dialects," Elementary English, 45(May 1968), 592-99.

Madden, Edgar, "Popularizing Reading in the Small High School," English Journal, 52(January 1963), 46-49.

McCullough, Constance, "About Practices in Teaching Reading," English Journal, 58(May 1969), 688-706.

Moore, Walter, "About Reading in the Content Fields," English Journal, 58(May 1969), 707-18.

Mower, Morris Leon, and LeRoy Barney, "What Are the Most Important Dictionary Skills?" Elementary English, 45(April 1968), 468-71.

Pival, Jean G., "Stress, Pitch and Juncture: Tools in the Diagnosis and Treatment of Reading Ills," Elementary English, 45(April 1968), 458-63.

Roth, Lois H., et al, Design for Developing Colorado Reading Programs, Denver, Colorado, Colorado State Department of Education, Office of Instructional Services, Division of Elementary and Secondary Education, March, 1966.

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Shehan, Lawrence P., "Reaching Slow Learners," English Journal, 51(January 1962), 44-46.

Simmons, John S., "Who Is Responsible? The Need for Qualified Supervision of Reading Programs," English Journal, 52(February 1963), 86.

Bibliography for Unit 515 (continued):

Spalding, Willard B., Teaching Language and Literature, New York, Harcourt, Brace and World, Inc., 1961, 212-56.

Stauffer, Russell G., "Reading as a Cognitive Process," Elementary English, 44(April 1967), 342-48.

Strom, Ingrid M., "Practices in the Teaching of Reading," English Journal, 51(February 1962), 129-32.

Wagner, Linda, "Practice Without Pain: The In-Class Journal," English Journal, 57(February 1968), 221-22.

Weenstein, Gerald, and Mario Fantini, "Phoney Literature," English Journal, 54(April 1965), 259-94.

Whipple, Gertrude, The Under Achiever in Reading, Chicago, H. A. Robinson, ed., University of Chicago Press, 1962.

Woolf, Maurice, and Jeanne Woolf, Remedial Reading, New York, McGraw-Hill, 1957.

Course Number: 516 Course Title: Developmental Reading II

Phase: 2 - 3 Optimum class: 5, Maximum: 10

Course Description: This course gives the student instruction and practice in purposeful reading and directed vocabulary improvement.

Achievement Level:
Reading: Normal or above for grade.

Student's Objectives: I study this unit. . .
. . . to learn the techniques of informational and recreational reading,
. . . to increase my vocabulary,
. . . to increase my reading speed.

Chief Emphases: Comprehension, vocabulary, and word attack--in that order.

Suggested Approaches:

I. To Improve Vocabulary
   A. Extend vocabulary lesson over entire unit
   B. Urge balance between context and dictionary
   C. Vary the approach
      1. Interesting word origins
      2. Malapropisms
      3. Multiple meaning words
      4. Prefix, root, suffix

Suggested Approaches for Unit 516 (continued):

I. C. (continued)
5. Words with shifted meanings--knave
6. Connotation and denotation
7. Snarl and Purr words
8. Language and Prejudice
9. Idioms
10. Homonym games; also synonyms, antonyms, heteronyms
11. Onomatopoetic words
12. Crossword puzzles
13. Slang

II. To see relationships
A. Theme paragraph
B. Topic sentence
C. Subject verb as key to sentence meaning
D. Relations of words within sentences

III. To read purposefully
A. Scanning
B. Skimming
C. Studying
D. Distinguish between main and supporting passages

Bibliography:

Adler, Mortimer, How to Read a Book, New York, Simon and Schuster, 1940.

Alexander, Erin, "English Has Been--," English Journal, 52(February 1963), 102-4.

Bruell, Edwin, "The Paperback Comes Back to Bremer High," English Journal, 51(January 1962), 33-38.

Carlson, Robert G., Books and the Teen-Age Reader, New York, Bantam Books, Inc., 1967.

Donelson, Kenneth L, and Sharon Fagan, "A Selected Bibliography for Non-Middle Class Children, Grades 6-10," Elementary English, 44(December 1967), 856-61.

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Gray, Lillian, Teaching Children to Read, 3rd ed., New York, The Ronald Press, 1963.

Harris, A. J., How to Increase Reading Ability, 3rd ed., New York, Longmans, Green, 1956.

Hayakawa, S. I. Language in Thought and Action, New York, Harcourt, Brace, Inc., 1949.

Bibliography for Unit 516 (continued):

Heaton, Margaret, and Helen B. Lewis, editors, Reading Ladders for Human Relations, Washington, D. C., American Council on Education, 1955.

Larson, Richard L., "Teaching the Analysis of Expository Prose," English Journal, 57(November 1968), 1158-62.

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Moore, Walter, "About Reading in the Content Fields," English Journal, 58(May 1969), 707-18.

Norman, Maxwell H., and Enid S. Norman, Reading Effectively, Aspects of English Series, New York, Holt, Rinehart and Winston, 1969.

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Simmons, John S., "Who Is Responsible? The Need for Qualified Supervision of Reading Programs," English Journal, 52(February 1963), 86.

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Werdeberg, Helen L., "Critical Reading," Elementary English, 44(March 1967), 247-51.

Wright, Gertrude, "Some Reading Guidance Techniques," English Journal, 55(December 1966), 1183-90.

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Course Number: 517 Course Title: Speed Reading

Phase: 3 - 5 Optimum class: 6, Maximum: 12

Course Description: This course acquaints the student with skills and discipline that will increase reading speed with full comprehension.

Achievement Level:
Reading: On grade level.

Student's Objectives: I study this unit. . .
. . . to increase my rate of reading.

Chief Emphases: Use whatever exercises, drills, or disciplines are necessary to increase the student's speed and comprehension in reading.

Suggested Approaches: Since this is a specialized area of instruction, approaches and methods are left to the instructor.

Bibliography:

Gray, Lillian, Teaching Children to Read, New York, The Ronald Press, 1963, 167.

Heilman, Arthur, Principles and Practices of Teaching Reading, Columbus, Ohio, Merrill Books, Inc., 1961, 283.

Marvel, John, "Acquisition and Retention of Reading Performance on Two Response Dimensions as Related to 'Set' and Tachistoscopic Training," Journal of Educational Research, (February 1959), 232-37.

Tuckey, John S., Seven Years of Acceleration, Journal of Developmental Reading III, Summer, 1960, 221.

Course Number: 525 Course Title: History of Theater

Phase: 3 - 5 Optimum class: 30, Maximum: 50

Course Description: The course acquaints the student with the development of theater by examining the various contributions of previous cultures to contemporary theater.

Achievement Level:
Reading: Average and above average.

Student's Objectives: I study this unit . . .
. . . to learn what has produced the modern theater,
. . . to better understand what is going on in theater today--TV, Radio, Experimental and Commercial theater

Chief Emphases for Unit 525: Contributions to theater from primitive peoples, Egyptians, Greeks, Medieval, Elizabethan, Restoration, Social (Nineteenth Century Problem), Contemporary Realism, Theater of the Absurd.

Suggested Approaches:

1. Read and discuss representative plays of the various periods.
2. Involve the students whenever possible: Ways--present readings, prepare and present reports on the conditions stimulating theatrical production in a given place at a given time.
3. Prepare a report on recent productions of classical drama.
4. Assign roles to class members for reading.

Bibliography:

Gollin, Richard, "Film as Dramatic Literature," College English, 30March 1969), 424-29.

Lesser, Simon, "Oedipus the King: The Two Dramas, the Two Conflicts," College English, 29(December 1967), 175-97.

Morse, Mitchell, "The Case for Irrelevance," College English, 29(December 1968), 201-11.

Reid, Stephen, "Teaching Oedipus Rex," College English, 29(May 1968), 615-19.

Veidemanis, Gladys, "Drama in the English Classroom," English Journal, 51(November 1962), 544.

Course Number: 53C

Course Title: Parliamentary Procedure

Phase: 3 - 4

Optimum class: 16, Maximum: 20

Course Description: This course gives training in correct parliamentary procedure.

Achievement Level:
Reading: Average and Above.
Prerequisite: Units 401 and 402.

Student's Objectives: I study this unit . . .
. . . to learn to use a tool of the democratic process,
. . . to learn how to form a club,
. . . to practice using the fundamentals involved in making and dealing with a motion.

Chief Emphases for Unit 530: Students may form a social entity (club) and learn and practice the correct use of Parliamentary Procedure.

Suggested Approaches:

1. Form a classroom club
   PROCEDURE FOR FORMING A CLUB
   1. First meeting contact interested members (here it is the class)
      a. Select time and place for first meeting
      b. Selected person acts as chairman
      c. Select a temporary chairman
      d. He will conduct an election or appoint a temporary secretary.
      e. Discuss purpose of club
      f. Appoint a constitution committee
      g. Appoint a by-laws committee
      h. Decide time for next meeting
   2. Second Meeting
      a. Read and approve constitution
      b. Read and approve by-laws
      c. Elect officers according to constitution
      d. Select title of club if not decided in "purpose" discussion
   3. Conduct meetings and follow simplified Robert's Rules of Order.
2. Use ditto sheets having motions in simplified form and all details about them so that students may refer to them easily. [See bibliography. Monroe, Irwin, Hedde--each has this in chart form.]
3. Practice making and disposing of motions.
4. Quiz on "spotted" sections of sheet to be certain students have memorized the rules.
5. Deal with problems vital to the student, e.g., student government, student civic problems, etc.
6. Drill students in teams on debatable motions, undebatable motions, amendments, etc.
7. Insist on the use of proper terminology at all times.

Bibliography:

Gough, Harry, et al, Effective Speech, Complete Course, New York, Harper and Bros., 1948, Chapter 12.

Hedde, Wilhelmina G., The New American Speech, Chicago, J. B. Lippincott Co., 1957, Chapter 11.

Irwin, John V., et al, Modern Speech, New York, Holt, Rinehart and Winston, Inc., 1966, Chapters 15 and 16.

Monroe, Alan H., Principles of Speech, Chicago, Scott, Foreman and Co., 1958, 290-91.

Course Number: 535 Course Title: Advanced Mythology

Phase: 3 - 5 Optimum class: 20, Maximum: 30

Course Description: This course continues the study of Greek and Roman mythology for greater familiarity with Greek and Roman characters and myths.

Achievement Level:
Reading: Average or above.
Prerequisite: Unit 502

Student's Objectives: I study this unit . . .
. . . to acquire background for a better understanding of literature,
. . . to enjoy early literature,
. . . to acquire background of words (vocabulary).

Chief Emphases: Iliad, Odyssey, Aeneid, Houses Atreus, Thebes, Athens.

Suggested Approaches:

1. Discuss ideas
   Greek philosophy of war
   Greek idea of justice
   Historical value of the account of the war (compare Greek and Roman idea of war--Mars versus Ares).
2. Teacher should present other pieces of literature based on mythology: Tennyson, "Ulysses"; Arnold, "Oenone."

   Gordon, Edward J., et al, Understanding Literature, New York, Ginn and Co., 1967, 183-385.

Bibliography:

Bulfinch, Thomas, Bulfinch's Mythology, New York, Collier Books, 1967.

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Reid, Stephen, "Teaching Oedipus Rex," College English, 29(May 1968), 615-19.

Course Number: 536 Course Title: American Legend and Indian Myth

Phase: 3 - 4 Optimum class: 20, Maximum: 30

Course Description: This course introduces the study of American legendary characters and Indian Mythology.

Achievement Level for Unit 536:
Reading: Average and above.
Prerequisite: Unit 502

Student's Objectives: I study this unit . . .
. . . to become more familiar with our American heritage,
. . . to appreciate the Indian culture,
. . . to gain referents for allusions commonly found in literature.

Chief Emphases: TALL TALE, AMERICAN HERO: Pecos Bill, Paul Bunyan, Casey Jones, Mike Finch, Davy Crockett, Jim Bridger, Jesse James, Billy the Kid, Wyatt Earp; INDIAN MYTH: Creation Story, Peace Pipe, How the Chipmunk Got His Stripes, The Great Spirit, Sky Woman.

Suggested Approaches:

1. Do much free reading about American legendary heroes. Reports, comparisons, discussions.
2. Use films about American Indian myths.
3. Dramatize some of the legends.

Bibliography:

Radin, Paul, American Indian Mythology, New York, Bell Publishing Co., Inc., 1956.

Young, Arthur M., Legends, Builders of the West, Pittsburg, University of Pittsburg Press, 1958.

Course Number: 571 Course Title: Shakespeare's Comedies

Phase: 3 Optimum class: 25, Maximum: 30

Course Description: This course introduces the student to selected Shakespearian comedies.

Achievement Level:
Reading: Average or above.

Student's Objectives: I study this unit . . .
. . . to gain some insights into people,
. . . to learn to appreciate Shakespeare's understanding of human nature,
. . . to meet some world famous characters.

Chief Emphases: Detailed study of at least one comedy and/or detailed study of a second comedy or individual reading and reporting of several comedies.

Suggested Approaches for Unit 571:

1. Make a detailed study of at least one comedy.
2. If time allows, make a detailed study of a second comedy.
3. And/or instead of #2, have individual reading of several comedies with reports of these comedies.

NOTE: Regardless of activity, the approach should NOT be pedantic. Of paramount importance is that the students read the plays with both understanding and enjoyment!

Bibliography:

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Bentley, Gerald E., Shakespeare: a Biographical Handbook, New Haven, Yale University Press, 1961.

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Chute, Marchette, Shakespeare of London, New York, E. P. Dutton and Co., Inc., 1949.

Clemen, Wolfgang, The Development of Shakespeare's Imagery, Cambridge, Massachusetts, Harvard University Press, 1951.

Craig, W. J., The Complete Works of Shakespeare, New York, Oxford University Press, 1891.

Evans, Bertrand, Teaching Shakespeare in the High School, New York, The Macmillan Co., 1968.

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Ford, Boris, Ed., The Age of Shakespeare, Baltimore, Penguin Books, 1955.

Furness Jr., Horace, Ed., The New Variorum Editions of each of Shakespeare's Plays, New York, Dover Publication, Inc., 1964.

Granville-Barker, Harley, Prefaces of Shakespeare's Plays, Princeton, New Jersey, 1946.

Bibliography for Unit 571 (continued):

Halliday, F. E., The Poetry of Shakespeare's Plays, New York, Barnes and Noble, Inc., 1954.

Halliday, F. E., Shakespeare in His Age, New York, Yoseloff, 1956.

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Spencer, Hazelton, The Art and Life of William Shakespeare, New York, Harcourt, Brace and Co., 1940.

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Wilson, J. Dover, ed., Life in Shakespeare's England, New York, The Macmillan Co., 1911.

Wilson, J. Dover, The New Cambridge Shakespeare, New York, Cambridge University Press, 1962.

Bibliography for Unit 571 (continued):

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Wright, William ed., et al, Four Great Comedies by Shakespeare, New York, Washington Square Press, Inc., 1964. (paperback)

Course Number: 572

Course Title: Shakespeare's Historical Plays

Phase: 3

Optimum class: 25, Maximum: 30

Course Description: This course introduces the student to selected Shakespearian historical plays.

Achievement Level:
Reading: Average and above.

Student's Objectives: I study this unit . . .
. . . to gain insights into people,
. . . to learn to appreciate Shakespeare's understanding of human nature,
. . . to meet some world famous characters.

Chief Emphases: Detailed study of at least one historical play; a detailed study of a second historical play and/or individual reading and reporting of several historical plays.

Suggested Approaches:

1. Make a detailed study of at least one historical play.
2. If time allows, make a detailed study of a second historical play.
3. And/or instead of #2, have individual reading of several historical plays with students giving reports of these plays.

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Course Number: 573 Course Title: Shakespeare's Tragedies

Phase: 3 Optimum class: 25, Maximum: 30

Course Description: This course introduces the student to selected Shakespearian tragedies.

Achievement Level:

Reading: Average and above.

Student's Objectives: I study this unit . . .

. . . to gain insights into people,

. . . to learn to appreciate Shakespeare's understanding of human nature,

. . . to meet some world famous characters.

Chief Emphases for Unit 573: Detailed study of at least one tragedy; detailed study of a second tragedy and/or individual reading and reporting of several tragedies.

Suggested Approaches:

1. Make a detailed study of at least one tragedy.
2. If time permits, make a detailed study of a second tragedy.
3. And/or instead of #2, have individual reading of several tragedies with students giving reports of these tragedies.

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Course Number: 575 Course Title: World Theater in Translation

Phase: 3 - 5 Optimum class: 25, Maximum: 30

Course Description: This course familiarizes the student with the different types of drama being written throughout the world today.

Achievement Level:
Reading: Average and above.

Student's Objectives for Unit 575: I study this unit . . .
. . . to get a background for understanding the current changes in theater,
. . . to understand the dramatic approach to personal (psychological) and social problems,
. . . to understand the theatrical commentary on contemporary values.

Chief Emphases: The trends modern theater has taken through study of selected works.

Suggested Approaches:

1. Teach the background of the drama and the movements leading to the contemporary trends in drama.
2. Study the rise of realism and naturalism with representative plays.
3. Examine the departure from realism with a representative play.
4. Study modern drama in England and Ireland with a representative play.
5. Study modern American drama with a representative play.
6. Examine modern directions with a representative play [August Strindberg, Jean Giraudoux, Jean Anouilh, Eugene Ionesco]

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Veidemanis, Gladys, "Drama in the English Classroom," English Journal, 51(November 1962), 544.

Course Number: 590 Course Title: The Bible as Literature

Phase: 2 - 5 Optimum class: 25, Maximum: 40

Course Description: This course is a survey of the Bible. Particular emphasis is given to passages often the subject of allusion in world literature.

Achievement Level for Unit 590:
Reading: Average

Student's Objectives: I study this unit . . .
. . . to learn the Bible as a narrative and become familiar enough with parts often referred to in world literature to match Biblical names or stories with literary references selected by my teacher.

Chief Emphases: The commonly known stories contained in the Old Testament. The Bible as the source of most law in Western Civilization. The Bible as inspiration for much literature. The types of literature found in the Bible.

Suggested Approaches:

Primeval Stories:
1. The two stories of creation
2. Expulsion from Eden
3. Cain and Abel
4. Noah and the flood
5. The Tower of Babel

Patriarchal Stories:
1. Migration of Abraham
2. God's Covenant with Abraham
3. Jacob-Esau conflict
4. Jacob's dream
5. Winning of Rachel
6. Jacob's reconciliation with Esau

Story of Joseph:
1. The 12 brothers -- the 12 tribes
2. Joseph and Potiphar's wife
3. Interpreting the prisoner's dream
4. Interpreting Pharaoh's dream
5. Arrival of Joseph's brothers
6. Death of Jacob and Joseph

Moses and the Exodus:
1. Bondage in Egypt
2. The Plagues
3. The Escape
4. The Commandments
5. The Golden Calf
6. The fall of Jericho

Kings and their stories:
1. Samson and Delilah
2. David and Goliath
3. David and Absalom
4. Psalms
5. Job
6. Solomon's wisdom
7. Building the Temple
8. Division of Israel and Judah

Suggested Approaches for Unit 590 (continued):

The Maccabees:
1. Greek conquest
2. Roman conquest

The Prophets:
1. Amos--righteousness
2. Hosea--mercy and love
3. Isaiah--holiness
4. Micah--champion of the poor
5. Jeremiah--the Ominous voice
6. Daniel--steadfastness

Christianity:
1. John--the voice in the wilderness
2. Jesus--The Messiah
   A. Birth
   B. Messages
      1. Water to wine
      2. Sermon on the Mount
   C. Death
   D. Resurrection
3. Paul

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A. SAMPLE LESSON PLANS

Unit 151: Beowulf to Shakespeare

FIRST WEEK:

Mon. Give general objectives of course. Present time line indicating historical backdrop for the literary period. Present and discuss early English writing--how does it differ from ours? Assign Beowulf.

Tues. Discuss Beowulf as an Anglo-Saxon hero. How does he differ from a Greek hero? Give the class a definition of an epic [Thrall's Handbook of English Terms]. Discuss Anglo-Saxon poetry--kennings, four-stress line, alliteration. Discuss epic as a literary genre.

Wed. Complete any unfinished work re: Beowulf. Introduce ballads. List characteristics of ballad as found in text or in Thrall's Handbook of English Terms. Assign "Edward," "Sir Patrick Spens," "Johnie Armstrong," "The Wife of Usher's Well," and the humorous ballads "Get Up and Bar the Door" and "Sir William, His Wife and the Sheepskin."

Thur. Discuss the elements of the various ballads. All ballads will have several of the characteristics of the ballad. Assign quiz re: ballads. Assign original ballad re: family anecdote. Due Monday.

Fri. Begin drama of the Middle Ages. Assign outside reading of one of the following: Everyman, Gammer Gurton's Needle, Ralph Roister Doister, Sacrifice of Abraham. Above reading due Tuesday--plan with class for discussion groups, individual reports, etc. Begin reading Noah's Ark. Students complete the reading on their own.

SECOND WEEK:

Mon. Discuss Noah's Ark--kind of play--mystery, miracle, or morality. Why did the church have to take drama out of its services?

Tues. Student discussion of outside reading.

Wed. Student discussion of outside reading.

Thur. Discuss Arthurian tales--teacher lecture. Metrical romance, history of legends, contribution to literature and life. Recommend Connecticut Yankee in King Arthur's Court. Assign Arthurian tales from textbook.

Fri. Discuss Arthurian tales.

THIRD WEEK:

Mon. Begin Chaucer. Teacher lecture. Read "Prologue"; assign paper re: cross-section of modern American society. Describe the people you would choose to go on a modern "pilgrimage." Paper due Thursday. Assign as needed.

Tues. Assign "Pardoner's Tale."

Wed Discuss "Pardoner's Tale." Teacher read description of Pardoner from the complete text. Discuss irony in the tale. Discuss reason for the need of Pardoners in the church (Lack of clergy, due to Black Death). Assign "Nun's Priest's Tale."

Thur Collect paper re: modern pilgrims. Discuss "Nun's Priest's Tale," noting at whom it is directed. Teacher suggests other tales to be read. List types of tale Chaucer uses. Find Chaucer in the tales--he, too, is a pilgrim. Trace journey on outline map. Add to time line significant historical events.

Fri Quiz re: Chaucer. Present King James version of the Bible. Assign selections from the text. Discuss selections in terms of genre. Note that Hebrew poetry is built on continuous rephrasing of an idea.

FOURTH WEEK:

Mon Introduce sonnets. Use overhead projector to point out characteristics of Petrarchan and Shakespearian sonnets. Study: Sidney--"Loving in Faith," "With How Sad Steps," "Having This Day My Horse"; Surrey--"The Soote Susan"; Shakespeare--"Shall I Compare Thee to a Summer's Day?" "When in Disgrace," "Not Marble Nor the Gilded Monuments," "Let Me Not to Marriage."

Tues Begin Elizabethan drama after completing any loose ends on sonnets.

Wed Introduce The Tragical History of Dr. Faustus. It would be well if students could be led to wish to study another Elizabethan dramatist--one other than Shakespeare.

Thur Read from Faustus in class. Help students see the conflict between science and religion. This is a real problem of the Elizabethan era.

Fri Continue reading and discussing.

FIFTH WEEK:

Mon Complete Dr. Faustus. Discuss Faustus as hero. What is Marlowe's message to Elizabethans. If students have seen a modern Faustus such as the recent film "Bedazzled," allow discussion for comparison. Divideplay into outline:

- I. Exposition
  - A. Setting
  - B. Characters
  - C. Situation
- II. Conflict
- III. Climax
- IV. Resolution
- V. Denouement

Tues Test as determined by teacher.

Appendix A: Sample Lesson Plans (continued)--Unit 151

This unit is based on texts:

Pooley, Robert C., et al, England in Literature, Chicago, Scott, Foresman and Co., 1963.

Gordon, Edward, et al, English Literature, New York, Ginn and Co., 1967.

The Tragical History of Dr. Faustus by Marlowe (use paperback edition)

Unit 156: Early Years of British Literature

FIRST WEEK:

Mon. Introduce the content of the unit. Explain what an epic is. Begin reading Beowulf.

Tues. Continue reading Beowulf. Point out kennings, alliteration, four stress line.

Wed. Complete Beowulf. Discuss Beowulf as an example of Anglo-Saxon hero. Why must Beowulf die to be a hero? What forces in nature make these people fatalistic?

Thur. Short quiz re: Beowulf. Introduce ballads: read "Edward" and "Sir Patrick Spens" in class. Elicit from class the characteristics of a ballad: (1) one setting, (2) use of dialogue to tell the story, (3) use of the supernatural, (4) refrain, (5) tragic episode, (6) about common people.

Fri. Read humorous ballads: "Get Up and Bar the Door" and "Sir William, His Wife and the Sheepskin." Encourage students to write original ballads re: family anecdote.

SECOND WEEK:

Mon. Quiz re: ballads. Introduce Medieval drama. Explain church influence on type of plays--mystery, miracle, or morality. Begin reading Noah's Ark from text.

Tues. Complete Noah's Ark. Discuss the play as a drama of the Middle Ages. Elicit type of play it is. Why were plays removed from churches?

Wed. Quiz re: Noah's Ark. Introduce Chaucerian era. Begin reading Prologue in class if time permits.

Thur. Continue reading Prologue. Discuss the pilgrims--select modern day counterparts. Have students write a description of one modern day pilgrim. Due Monday.

Fri. Read "Pardoner's Tale" and begin reading "Nun's Priest's Tale." Students may complete this at home.

THIRD WEEK:

Mon. Collect papers re: pilgrim. Discuss the tales read. Which is a fable? Point out allusions. Death is an allegorical character in "Pardoner's Tale." (discuss)

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Tues. Quiz re: Chaucer. Introduce Macbeth. Draw on student background in Shakespearian drama. Read in class--make advanced assignments.
Wed. Quiz re: characters met thus far and their stations in life. Continue reading in class after discussion.
Thur. Quiz re: characters and places. Continue in-class reading.
Fri. Continue reading Macbeth

FOURTH WEEK:

Mon. Read Macbeth as needed.
Tues. Students may wish to write a scene from Macbeth using modern setting.
Wed. Discuss Banquo and Malcolm as character foils to Macbeth.
Thur. Discuss the drama as drama, indicating rising and falling action:

III. Banquo's ghost ("I am in blood . . ."
II. The murders (conflict) IV. Conserving the gains
I. Planning the murder V. Malcolm's take-over

Fri. Teacher may spend day on some sonnets by Elizabethan writers such as Sidney, Surrey, Shakespeare, if desired; or work on area most needful of review.

FIFTH WEEK:

Mon. Review material presented during the period. Quiz show.
Tues. Final test

NOTE: The instructor may choose to study sonnets instead of Macbeth. Another alternative would be to omit Medieval drama and teach the sonnets in that time.

This unit is based on texts:

Gordon, Edward, et al, English Literature, New York, Ginn and Co., 1967.

Pooley, Robert C., et al, England in Literature, Chicago, Scott, Foresman and Co., 1963.

Unit 201: Syntax I

GENERAL OUTLINE of material to be taught:

I. Introduce the meaning of Syntax.
  A. What is a Sentence?
  B. What is the function of Grammar?
  C. Structure Signals:
    1. Word order
    2. Inflections
    3. Structure words

II. Introduce the Kernel Sentence
  A. Basic sentence pattern
    1. N_1 V
       Students debate.
    2. N_1 V N_2
       Students write examinations.
    3.
       a. N_1 V_L N_1
          Students become friends.
       b. N_1 V_b N_1
          Students are friends.
    4.
       a. N_1 V_L Adj
          Students seem adaptable.
       b. N_1 V_b Adj
          Students are adaptable.
    5. N_1 V_b Adv
       Students are everywhere

III. Introduce form class words.
  A. Noun
    1. Position of Noun
       a. N_1
          The students are here. (Subject)
       b. N_1
          The children are students. (Predicate nominative)
       c. N_2
          The boy hit the students. (Direct object)
       d. N
          The hat on the student is black. (Object of Preposition)
    2. Inflection
       a. A change in form to show plural number.
       b. A change in form to show possessive case.
    3. Structure words - Noun determiners
       a. 1) Articles: the, a, an
          2) Pronouns: my, your, our, their
       b. Part time determiners
          1) Pronouns: his, hers, its
          2) Demonstratives: This--These, That-Those
          3) Indefinites: All, another, any, both, enough
          4) Numerals: one to ninety-nine and up
  B. Verb
    1. Position
    2. Inflection
       a. -s form
       b. -ing form
       c. -ed form
       d. -en form

3. Structure word (Auxiliaries)
   a. Modal Auxiliaries: can - could, may - might, shall - should, will - would
   b. Primary Auxiliaries: be, have (has, had), do (does, did)

C. Adjective
   1. Position - an adjective has the ability to fill both slots in a pattern sentence. [The cold day seems very cold.]
   2. Inflection: -er, - est
   3. Structure word (intensifier): more - most, less - least

D. Adverb
   1. Position
      a. An adverb can be included in the predicate of any basic sentence.
      b. An adverb can occupy a final position in a sentence.
      c. Adverbs have movability.
   2. Inflection: -ly
   3. Structure word (qualifier): rather, very

IV. Derivational Affixes
   A. Noun: -age, -an, -ance, -cy, -er, -ion, -ist, -ism, -ness, - ure (some of many)
   B. Verb: -age, -en, -fy, - ish, -ize, be-, en-
   C. Adjective: -able, -al, -ant, -ar, -ary, -en, -ful, -ic, -ish, -like (some of many)
   D. Adverb: a-, -ly, -ward, - wise

FIRST WEEK:

Mon. Introduce students to the idea of a scientific study of language. Define Syntax--the arrangement of words as elements in a sentence to show their relationships. Discuss various differences in speech: point out differences in area, age, sex, social level, reading, speaking, and writing.

Tues. Discuss methods of communications: drum, sign language, lights, etc. Discuss the problems of the various methods of communication. Two rules for language: (1) Language must communicate; (2) Language must meet social standards of present environment. Point out need to study syntax. Explain that we will study how people use words to help them understand this complicated system we use.

Point out that words are only part of the system of communication. Mention intonation, context, and other elements that lend to understanding in speech.

Point out how writing lacks this added dimension and how we try to make up for it by description and punctuation.

Wed. Explain kernel sentences. Introduce basic patterns (spend full period on the five sentences). Assignment: have students write original sentences fitting each pattern.

Thur. Check pattern and point out any errors in verbs. This will be the first problem. To be verb. Linking verb. Intransitive verb (no object). Transitive verb (object) Explain the parts of verb and the use.

	Infinitive	Present tense	Past tense	Past participle	Present participle
	to + verb	-s form	-ed form	Aux + en form	Aux + ing form
EXAMPLES					
Reg--	to walk	walks walk	walked	(Have) walked	(am) walking
Irreg--	to break	breaks break	broke	(Have) broken	(am) breaking
Used in slot of:	Adv, adj. noun	verb	verb	verb without aux. like adj.	verb without aux. like adj. Noun

Assignment: Make a chart and put in twenty different verbs

Fri. Continue Thursday's lesson plan.

SECOND WEEK:

Mon. Answer questions on verbs. Explain the difference between the to be verb and the linking verb. Discuss sentence patterns 3 A, 3 B, 4 A, and 4B. Assign: Write five sentences for each pattern, or use some of the exercises in the book.

Tues. Continue Monday's lesson plan.

Wed. Continue Monday's lesson plan.

Thurs. Introduce the adjective:
Discuss: Position
following linking verb: The cold day seems very cold.

following to be verb: The cold day is very cold

before subject and after
linking verb: The cold days seem very cold.
Discuss Inflection: comparative: -er, -est
Structure words (intensifier) very cold, rather cold
Assignment: Write sentence patterns 4 A and 4 B with many different verbs and adjectives. Use some of the exercises in the book.

Fri. Continue Thursday's lesson plan.

THIRD WEEK:

Mon. Check sentence pattern 4. Introduce the Noun.
Discuss: Position: N_1 N_2
Sentence Pattern 2: The man hit the ball.
N_1 V_L N_1
Sentence Pattern 3 A: The boy became a doctor.

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N_1 V_b N_1

Sentence Pattern 3 B: The man is a doctor.
Discuss: Inflection--Plural (s), possessive ('s)
Structure words (determiners)--the car, my coat, his car.
Introduce derivational affixes. Point out the difference in the derivational and the inflectional affixes. Show how they are formed: (base + der. + der. + inf.)
Assignment: Find some words with derivational and inflectional suffixes. Use the book for additional exercises.

Tues. Continue Monday's lesson plan.
Wed. Continue Monday's lesson plan.
Thur. Continue Monday's lesson plan.
Fri. Introduce the Adverb. Discuss: Position
End of a sentence in pattern 5 and sometimes pattern 1.
end of any sentence: (5) Students are everywhere.
adverb has movability: (1) Students debate here.
Discuss: Inflection (-ly); Structure words (qualifiers)
Almost everywhere
Assign: To recognize various adverb forms and to use them in sentences. Use additional exercises in the book.

FOURTH WEEK:

Mon. Continue Friday's lesson plan.
Tues. Classification by position.
Nominals: Words that fit in N_1 and N_2 slots.
Verbals: Words that are used in the place of the verb in the sentence.
Adjectivals: Words that can be used in the adjective slot in a sentence.
Adverbials: Words that can be used in the adverb slot in a sentence.
Assignment: Use exercises in the book to get students to recognize nominals, verbals, adjectivals, and adverbals.
Wed. Continue Tuesday's lesson plan.
Thur. Continue Tuesday's lesson plan

This lesson plan leaves time for tests and quizzes any time that the teacher feels that the students should be tested over any part of the unit. The text used in preparation of this unit is New Dimensions in English, published by McCormick-Mathers and Co. Supplementary material used in this unit: An Introductory English Grammar by Norman C. Stageberg, published by Holt, Rinehart and Winston, Inc.

Unit 208: History of the English Language

FIRST WEEK:

Mon. Why we study our language. The past and present of our language in the world of languages.

Tues. Review. Background of language in Britain before English. Stone Ages. The Roman Invasions. Celts. The Germanic invasions and Christianity invasion. The Scandinavian invasions. King Alfred's influence. Dialects of Old English. Anglo-Saxon poets and the outstanding literature of the period.

Wed. Review. Indo-European Family of languages. The Norman invasion. The Feudal system. The Church and the Crusades. Chaucer's influence. William Caxton's influence. Literature and writers of this period.

Thur. The Renaissance in England and its influence upon our language. The Humanist influence. Shakespeare, John Lyly, Sir Philip Sidney, Spenser. The foreign languages influencing English during this period.

Fri. Review of Old English, Middle English, and Early Modern English periods. Use overhead projector transparencies with matching recording to illustrate

a. The Indo-European family
b. The dialects of Old English and the Areas
c. Beowulf in Old English with modern translation, 11. 205-228, 405-432, 2801-2820, 3156-3182.
d. The Anglo-Saxon Gospel, St. Luke 7:2-9.
e. Wyclif-Purvey Translation of same, 1382-1388.
f. King James Version, early modern, 1611.
g. Middle English Areas and dialects.
h. Chaucer's Prologue, Wife of Bath, 445-476; The Parson, 477-500.
i. John Trevisa - An explanation of how the English language varies from area to area and the outside influences since the Norman invasion.
j. Caxton's Preface to Ensydos.

SECOND WEEK:

Mon. Written work in class, translation of Old English and Middle English from dittos from material shown on the overhead projector on Friday. Correct in class.

Tues. Written work in class, translation of Middle English from Chaucer's work. Correct in class.

Wed. Lecture on Seventeenth Century language changes.

Thur. Review. Lecture on Eighteenth Century language changes.

Fri. Review. Lecture on Purists and their efforts to change and/or improve the language. The start of the separation between British English and American English.

THIRD WEEK:

Mon. Nineteenth Century English changes in England.

Tues. Nineteenth Century lecture continued.

Wed. The direction which American English was taking and why.

Thur. Slang and its development in England.

Fri. Slang and its development in America.

FOURTH WEEK:

Mon. Dialects in England
Tues. Dialects in America
Wed. Vocabulary differences
Thur. English as an international language. Review of the whole unit and the material covered.
Fri. Review of the whole unit and the material covered.

FIFTH WEEK:

Mon. Final Examination
Tues. Review of final examination with students.

Unit 301: Basic Composition

INTRODUCTION: Interesting drill and practice in writing correct sentences and making good word choice can be found in many textbooks. Today's Words by Hugh E. Schrader (Portland, Maine, J. Weston Walch, publisher) is one designed for the student with learning difficulties.

Because this unit is designed for the student who is deficient in language skills, the first need is to determine the individual's difficulty. After this has been done, group work is done only on common weaknesses. Individual instruction and homework are based on the needs of each student.

The teacher should endeavor to make interesting assignments, use lavish praise, and spend time motivating his students.

FIRST WEEK:

Mon. Post a model of student paper style. Motivate and assign a paper of six sentences about a pet.
Tues. Read two best papers. Illustrate a couple of glaring errors. Work with sentence word order. File student compositions.
Wed. Practice writing simple descriptive sentences. Start a class project--all students with the help of the teacher begin a story about an animal or bird [of anything else that interests the members of the class]. The teacher writes the story on the blackboard; the students write in composition books. Individualized homework.
Thur. Continue with story. Practice complex sentences. Individualized homework.
Fri. Finish story. Reinforce complex sentences.

SECOND WEEK:

Mon. Word game: have each student represent one of the main parts of speech--construct sentences by calling on student to supply a word, i.e., noun says "Mary," verb says "laughed."

Tues. Write compound and complex descriptive sentences. Have slower students do some workbook exercises. Assign homework.

Wed. Vary word game by having some students serve as punctuation marks. Have students write sentences with "ing" or "ed" endings. Combine them to make rhyming jingles. Assign homework.

Thur. Introduce sentences with compound subjects--practice. Introduce compound verb and subject. Show that the students often use these sentences. Practice.

Fri. Motivate the students to write a short narrative. Give individual help. Assign homework.

THIRD WEEK:

Mon. Pronoun use. Illustrate "him hit her." Correct some composition errors. Assign homework.

Tues. Drill on pronoun. (Tape recorded language exercises are helpful.) Write descriptive sentences: compound, complex, and simple. Homework.

Wed. Drill on pronoun. Vary word game to include pronouns. Discuss errors in sentence structure.

Thur. Have students relate what they did the first hour of the day. Stress seeing, hearing, feeling, and smelling. Write sentences about this.

Fri. Have students write a composition about what they experience the first hour of the day. Give individual help. Assign pronoun drill for homework.

FOURTH WEEK:

Mon. Read a couple of the best compositions. Illustrate some good sentences. Correct on blackboard some common errors. Assign corrective drill and homework.

Tues. Have students write sentences about each other, i.e., Mary is wearing a red dress. Expand description to a paragraph. Assign homework.

Wed. Introduce topic sentence. Continue with descriptive writing. Assign homework.

Thur. Have students start with topic sentence, i.e., "Mary is dressed nicely today." Write a six to ten sentence composition. Rewrite. Assign homework.

Fri. Discuss corrected papers. Rewrite. Drill on weaknesses. Assign homework.

FIFTH WEEK:

Mon. Review first composition from files. Concentrate on individual weaknesses.

Tues. Using first composition as basis, write composition of ten or more sentences about a pet (or other subject of interest). Rewrite after correction.

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Appendix A: Sample Lesson Plans (continued)--Unit 315

Unit 315: Newspaper Writing

FIRST WEEK:

Mon. Begin unit by having each student interview another for five minutes and then write a one hundred word story. Discuss some of the attributes of a good journalist. Emphasize reliability. Assign each student to bring three newspapers to class the next day.

Tues. Have the class discuss which parts of the paper they read. Lead into a discussion of "What is news?" and what part reader plays in journalism. Have the pupils search papers at home for editorials. Cut them out and bring three samples to class.

Wed. Have students read some editorials, discuss them, then write an editorial about some subject that interests them. For homework, have each write an editorial.

Thur. After a ten minute talk, have students exchange papers and correct them for conciseness, clarity and accuracy of fact. Write editing symbols on blackboard and have pupils copy them. Edited papers should be rewritten at home.

Fri. Proof-read the rewritten editorials. Have the poorest rewritten. Search papers for well-written news stories. Ask students to bring several news stories cut from papers at home.

SECOND WEEK:

Mon. Class should practice several types of leads. Explain the cut-off test of a good lead. Assign several leads for homework.

Tues. Explain and illustrate "up" and "down" capitalization and review punctuation. Have pupils write a news story as homework.

Wed. Stage a class incident as a lead-in to a discussion of careful observation of fact. Have students write what they observed. Have them search papers at home for five examples of error.

Thur. Have students edit each other's stories, rewrite and proof-read them, then leave them for correction. They should each bring five sports stories to class.

Fri. Discuss leads, jargon, verb uses and slant in sports stories. Have them write a hundred word report about the last game they attended. Assign each to interview a sports personality.

THIRD WEEK:

Mon. Students should spend this period writing about the sports personality they interviewed. Have them edit their own paper and rewrite it. Prepare them to write a research paper.

Tues. The feature story, about poverty in our town as an example, should be thoroughly discussed. The story should be factual and unbiased. Begin the story in class. It may be finished at home.

Wed. Have students write a one hundred word feature story about what is being done in this class. They should edit and rewrite before handing in the article. Cut samples of interview articles

from papers at home and bring them to class.

Thur. After giving a demonstration of an interview, have students interview each other. With student participation, devise a set of questions that will assist in interviewing situations. Have each student interview an adult in the evening.

Fri. Each student should write a two-hundred word interview article, and after doing his own editing, submit it for grading. Each should bring samples of propaganda from home.

FOURTH WEEK:

Teacher should provide several publications from labor, industrial and political organizations for use as topics in a discussion of propaganda. Have students write a short article supporting some special interest. They should ask parents about membership in special interest groups.

Tues. Discuss the position taken by local papers on "the draft" or some partisan question. Review some "letters to the editor." Analyze advertisements for ambiguous statements. Prepare the students for a discussion of sob stories. Have them bring some samples, including "Ann Landers."

Wed. Have a couple students tell sad stories, then have all of them write a tear-jerker, edit it and turn it in. They should bring several samples of advertisements from home.

Thur. Discuss and write advertisement copy of several types, including want ads. Pupils should clip and bring five good headlined articles to school.

Fri. With the help of the class, determine and write on the blackboard several attributes of a good title or headline. Apply these criteria to captions for pictures. Cut the headlines from many articles and have students compose substitutes. Have each bring a copy of his favorite magazine to class.

FIFTH WEEK:

Mon. Display pages from papers of several types. Have class decide which "looks" best. Discuss the lay-out, fillers, columns, and use of space. Divide the class into groups and have each group cut newspapers and make a mock-up that is well balanced. Tell the students that the test will involve writing two one-hundred word articles that will demonstrate what they have learned about clear, concise journalistic writing.

Tues. Test. Have students choose two of the following subjects--straight news, sport news, interview, sob-story, propaganda, or feature.

Unit 401: The Voice

FIRST WEEK:

Mon. Have each student give an impromptu speech. Record on tape

each student's reading of "loaded" sentences containing difficult vowel, diphthong, and consonant combinations.

Tues. Play recording and discuss speech faults. Assign exercises from a speech textbook. Keep the tape recording.

Wed. Illustrate respiration and breath control. Introduce terms "inhalation" and "exhalation." Assign individual exercises designed to correct speech faults.

Thur. Talk about the mechanics of phonation, the structure and action of the vocal cords (glottis). Explain and demonstrate pitch, intensity and tone quality. Assign individual exercises.

Fri. Using boxes, bottles, or other aids, demonstrate resonance. Show how the pharynx, oral cavity, and nasal cavity serve as resonators. Explain the function of the palate, velum, and the uvula.

SECOND WEEK:

Mon. Test on structure of speech mechanism. Use loaded sentences to illustrate articulation.

Tues. With oral practice, impress the students with the meaning of tone, frequency, intensity, and noise. Assign individual corrective exercises.

Wed. Chart the hearing mechanism and discuss the relation of hearing to speech. Assign corrective speaking exercises.

Thur. Have the students draw and label the speech mechanism. Practice speaking difficult sentences. Assign drill.

Fri. Have the students try to distinguish the speech faults of some of their class members. Practice ing, er, and th word endings.

THIRD WEEK:

Mon. Practice vowel sounds. Have students write and read a short composition to the class. Discuss speech faults. Assign home exercises.

Tues. Practice consonant sounds, particularly plosives. Assign corrective exercises.

Wed. Practice nasal, lateral, and fricative sounds. Review plosives.

Thur. Practice glottal, affricative, and syllabic sounds. Review.

Fri. Test pupils on terminology of sound production, Practice with loaded sentences. Assign individual homework.

FOURTH WEEK:

Mon. Discuss lazy-lips and the production of labial sounds. Have the students write jingles using p, b, m, and wh sounds and read them to the class. Assign homework.

Tues. Using tape recorder, practice the linguadental and alveolar sounds. Assign corrective exercises.

Wed. Practice the palatal and glottal sounds. Use exercises designed to correct individual weaknesses.

Thur. Practice affricate sounds. Each student should now be concentrating on his particular speech weakness. Assist pupils with proper sound production. Assign homework.

Fri. Review terminology of speech production. Have a bull session about speech faults and the effect role-playing has on a person's speech.

FIFTH WEEK:

Mon. Play tape of student's speech taken the first day of this unit. Have pupils practice production of sounds that have given them trouble. Assign home exercises.

Tues. Tape record sentences that require each student to use sounds that he finds difficult to produce. Compare the tape with the first recording by the student.

Wed. Give a general test on terminology.

Unit 402: The Speech

FIRST WEEK:

Mon. Discuss objectives student has in taking the course. Present speech outline. Teacher demonstrate with sample speech the following outline. Direct students to begin planning the middle of the speech, adding the attention-getter and conclusion last. Direct students to practice aloud three times (twice with outline; once without).

Assign simple persuasive speech. Student will receive an "A" if he repeats the thesis three times as per outline.

Tues. Speeches. Teacher write critique on student outline presented so that teacher can see what the student intended to say. Look only for repetition of thesis.

Assign second persuasive speech if time permits. "A" work will include thesis three times plus good attention-getter.

Wed. Speeches. (Tape these speeches to save until end of course.)

Thur. Discuss methods of proving points as listed in any reputable speech book. (1) facts, (2) statistics,)3) anecdotes, (4) analogies, (5) story examples.

Assign argumentative speech. "A" will be given for good attention-getter, repetition of thesis, AND meaty proof using several of the above methods.

Fri. Speeches.

SECOND WEEK:

Mon. Continuation of speeches.

Tues. Discuss eye contact. Good eye contact is direct. Look at someone long enough to get something said. Direct contact to different areas of audience. TEACHER MUST PRACTICE WHAT HE PREACHES!

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Assign argumentative speech. Add eye contact to list of essentials for "A" work

Wed. Speeches.

Thur. Speeches.

Fri. Discuss vocal energy. One must speak loudly enough so that everyone can hear without undue strain. Learn to project voice to back row. Assign informative speech using some outline. Teacher set up sample outline.

THIRD WEEK:

Mon. Speeches

Tues. Speeches

Wed. Discuss gesture as universal language. Elicit some examples of bodily movements that express feeling. Discuss proper use of hands, proper posture, proper use of the step. Assign informative speech--to other "musts" of good speaking, add bodily control.

Thur. Speeches.

Fri. Speeches

FOURTH WEEK.

Mon. Discuss the entertaining speech. What is important to a comedian? Avoid cliches, use timing, new humor, fresh approach to topic. If the listener hasn't had a new thought during your speech, you have wasted his time. Assign entertaining speech--all points of check list must be remembered.

Tues. Speeches.

Wed. Speeches

Thur. Discuss class progress. Assign final speech. The speech may be the student's choice.

Fri. Quiz re: posture, vocal energy, eye contact, repetition of thesis (why), etc.

FIFTH WEEK:

Mon. Final speeches.

Tues. Final speeches.

Unit 502: Mythology

FIRST WEEK:

Mon. In preparing to teach this course, there are a few things that must be explained to the students. Without a proper introduction to this unit, the student can get lost in terminology and lose interest. There are three questions that must be answered in the introduction:

1. What is mythology and what will we study in it? Answer this question by pointing out the difference between:

Myth - Legendary narrative that presents part of the beliefs of a people or explains a practice, belief, or natural phenomenon.

Fable - A narration intended to teach a lesson; one in which animals speak and act like human beings.

Folklore - Customs, beliefs, stories, and sayings of people handed down from generation to generation.

Tale - A story about an imaginary event.

For this unit we will not try to differentiate between the types. We will consider all as myths and only study Roman and Greek tradition.

2. Why should we study Mythology?
   a. Aesthetic value
   b. Allusions in literature
   c. Because it is interesting
3. What are some of the hang-ups on Mythology?

Let the students know that this is not a class for teaching religion, and we are not trying to complicate any belief that students have; but, on the other hand, the material is by no means all farce. There are many concepts that can be easily traced back to similar ideas found in mythology. Examples: Great flood in mythology and great flood in the Bible; fates, furies, nemesis, etc.

This explanation could take two days, depending on the examples used and the questions asked by the students. It is very important to set the stage for the class; otherwise, students will turn it into a farce or lose direction.

Tues. Continue Monday's lesson plan.

Wed. Creation of the world: In the beginning was Chaos. There was a concept of god or love called Eros. Eros shot a love shaft into Chaos and out of this the world was formed. The idea that opposites would be attracted by love caused a type of order, brought forth the beginning of the world.

The sea was called Oceanus or Pontus. The earth was called Gaea. The heaven was called Uranus. From various combinations of these came the first beings to people the earth. They were the Titans, the Cyclops, the Giants, and the Hundred-Handed Men.

Thur. Creation of the Gods: Cronus - Rhea
Zeus Poseidon Pluto Hera Demeter Hestia
Children of the Gods: Athena, Ares, Hebe, Persephone, Apollo, Artemis, Haphaestus.

Fri. Continue Thursday's lesson plan.

SECOND WEEK:

Mon. Creation of Man: Prometheus and Pandora

Tues. Great Lovers: Cupid and Psyche, Pyramus and Thisbe, Orpheus and Eurydice, Ceyx and Alcyone, Pygmalion and Galatea, Baucis

and Philemon, Endymion, Daphne, Alpheus and Arethusa.
Wed. Continue Tuesday's lesson plan.
Thur. Continue Tuesday's lesson plan.
Fri. Great adventures: Phaethon, Pegasus and Bellerophon, Otus and Ephialtes, Daedalus.

THIRD WEEK:

Mon. Continue Friday's lesson plan.
Tues. Continue Friday's lesson plan.
Wed. Great heroes: Perseus, Theseus, Hercules, and Atalanta.
Thur. Continue Wednesday's lesson plan.
Fri. Continue Wednesday's lesson plan.

FOURTH WEEK:

Mon. Less important Myths: Midas, Aesculatius, The Danaids, Glaucus and Scylla, Brysichthon, Pomona and Vertumnus.
Tues. Continue Monday's lesson plan.
Wed. Continue Monday's lesson plan
Thur. The Quest of the Golden Fleece
Fri. Continue Thursday's lesson plan.

Appendix B: Alternate Thematic Literature Units

Many students do not care for the chronological study of American and British literature at the junior and senior levels. Literature may also be presented by theme, an approach which has the added virtue of making the inclusion of literature from other countries and cultures both logical and agreeable.

In the traditional chronological approach to literature, some selections are taught chiefly to preserve the chronology, selections which many high school students find of little interest or value. In the thematic approach, appropriateness of the selection to both the theme and to student interests can be accommodated.

None of the following units have been completed. They are offered to indicate possible themes and selections which are suitable to those themes It is hoped these suggestions might prove useful guides for those who wish to work out such units in detail. Local conditions--available materials, student abilities and interests, teacher background, etc.--will determine the content of such units.

Course Number: [130-160, whichever unit it replaces]
Course Title: The Non-Conformist

Phase: 3
Optimum class 20, Maximum: 30

Course Description: This course acquaints the student with writing expressing the spirit and ideals of men of all ages who have thought for themselves and acted on the basis of that thought.

Achievement Level:

Reading: Average and above.

Comment: The number of selections studied will be determined by the ability of each class. The pace should be fast enough to stimulate the students but not so fast that it frustrates them.

Student's Objectives: I study this unit . . .

. . . to become familiar with the writing of men and women who thought [think] for themselves,

. . . to understand the expressions of discontent and rebellion of today,

. . . to see how human nature has expressed similar attitudes at different times and in different cultures.

Chief Emphases: Literary works in a variety of forms.

Suggested Approaches:

1. Play some contemporary "protest" music. (Buffy St. Marie, for example) Discuss background of contemporary protest and nonconformity.

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Suggested Approaches for Unit: The Non-Conformist (continued):

2. Have the class study an appropriate literary selection from as remote a place and time as possible. Point out the continuity of this fact of human thought, tracing such expression down to contemporary times.
3. Possible selections for study might be found in the following list: NOVELS: Huxley, Brave New World; Hemingway, A Farewell to Arms, The Old Man and the Sea; Orwell, 1984; Bronte, Wuthering Heights; Hardy, Jude the Obscure. NON-FICTION: Thoreau, Walden, On Civil Disobedience; Emerson, Self-Reliance. SHORT STORIES: Steele, "The Man Who Saw Through Heaven," "How Beautiful with Shoes"; Galsworth, "Quality"; Sillitoe, "The Loneliness of the Long Distance Runner." POETRY: Stephen Crane, "In the Desert," "I Saw a Man Pursuing," "A Youth in Apparel that Glittered," "A Man Who Saw a Ball of Gold," "Many Red Devils," "War Is Kind," "Ay, Workman," "There Was a Man with Tongue of Wood," "I Stood Upon a High Place"; Walt Whitman, "Song of Myself," "Out of the Cradle Endlessly Rocking," "I Sit and Look Out"; Emily Dickinson, "Faith Is a Fine Invention," "There Is a Certain Slant of Light," "I Felt a Funeral in My Brain," "Before I Got My Eye Put Out," "I Dreaded That First Robin So," "This Is My Letter to the World," "I Heard a Fly Buzz When I Died," "It Was Not Death for I Stood Up," "I Laughed a Crumbling Laugh," "While We Were Fearing It, It Came"; E. A. Robinson, "Richard Cory," "The Miller's Wife," "Reuben Bright," "Mr. Flood's Party," "Cliff Klingenhagen"; Robert Frost, "Mending Wall," "Two Tramps in Mud Time," "Stopping by Woods," "The Road Not Taken"; William Carlos Williams, "Tract"; John Crowe Ransom, "Blue Girls"; Edna St. Vincent Millay, "Dirge Without Music," "To Jesus on His Birthday," "Renascense"; e e cummings, "next to of course god, america i," "Anyone lived in a pretty how town"; W. H. Auden, "The Unknown Citizen"; T. S. Eliot, "The Hollow Men." PLAYS: Anouilh, Becket; Osborne, Look Back in Anger.

Course Number: [130-160, whichever unit it replaces]
Course Title: The Frontier West
Phase: 2 - 3
Optimum class: 20, Maximum: 30

Course Description: Frontiers are not only geographical; frontiers are also with us in most areas of human endeavor: sociological, ethical, aesthetic, intellectual, as well as the obvious frontier of outer space. But frontiers, whatever their precise natures, seem to attract a special breed of man, a special attitude, a special spirit. The study of the literature of the Frontier West is an excellent introduction to this special view of the world.

Achievement Level:
Reading: Low average and average.

Appendix B. Alternate Thematic Literature Units

Student's Objectives: I study the unit on The Frontier West . . .
. . . to understand the pioneer spirit,
. . . to understand attitudes which still exist in other areas,
. . . to learn some background of my own section of the nation.

Chief Emphases: Histories, diaries and journals, fiction, and poetry.

Suggested Approaches:

1. Local history often provides an excellent opening.
2. A talk to the class by a local authority on the region is an excellent opener.
3. Possible selections for study might be taken from the following list: NOVELS: A. B. Guthrie, The Big Sky, The Way West; Wister, The Virginian; Ferber, Cimarron; Schaeffer, Shane; Clark, The Ox-Bow Incident, The Track of the Cat; Borlund, When Legends Die; Cushman, Stay Away, Joe (mature); Christensen, Buffalo Kill; Hough, The Covered Wagon; Fred Grove, Buffalo Runners. NON-FICTION: Marie Sancoz, Old Jules, Cheyenne Autumn; Twain, selections from Roughing It; Parkman, selections from The Oregon Trail; Lewis and Clark, selections from Journals; Vine Deloria, Jr., Custer Died for Your Sins; Vardis Fisher, Donner Pass; C. M. Russell, Trails Plowed Under; Huntley, The Generous Years; John Stands in Timber, Cheyenne Memories. SHORT STORIES: Stephen Crane, "The Bride Comes to Yellow Sky"; W. Stegner, "The Wolfer"; Dorothy Johnson, "Indian Country"; C. Richter, "Early Marriage." ESSAYS: Marshall W. Fishwick, "Don't Fence Me In: The Cowboy"; A. B. Guthrie, Jr., "The Wist Is Our Great Adventure of the Spirit." POETRY: Stephen Vincent Benet, "The Ballad of William Sycamore"; Robert Service, "The Cremation of Sam McGee"; Vachel Lindsay, "The Ghosts of the Buffaloes"; Merrill Moore, "Shot Who? Jim Lane!" PLAYS: Susan Glaspell, Trifles; any typical melodrama of the period.

Course Number: [130-160, whichever unit it replaces] Course Title: The American Dream--and Nightmare
Phase: 3 Optimum class: 20, Maximum: 30

Course Description: The course presents material to acquaint the student with the ever-recurrent expressions of idealism, disillusionment, hope, despair, courage, and simple endurance. It is a study in contrasts. While the unit is American in focus, writings by visitors from other countries (de Tocqueville--France, Dickens--England, etc.) are certainly appropriate if the ability of the class warrants such study.

Appendix B: Alternate Thematic Literature Units

Achievement Level for Unit: The American Dream--and Nightmare:
Reading: Average and above
Comment: This topic is probably of interest to most students. Less able students can probably manage the materials presented if they are permitted to study fewer items at a slower pace.

Student's Objectives. I study this unit
to become familiar with the American dream--its successes and failures, its merits and defects,
to understand the society in which I live today

Chief Emphases: Those critics whose criticisms are most often motivated by a desire to correct and to improve

Suggested Approaches:

1. An Horatio Alger story might provide an excellent introduction to this unit The contrast between the superficial approach and reality might well start students formulating their own definitions of the American dream. Subsequent study can examine different analyses of America
2. The class might first see how America looked to an outsider and compare that evaluation with those of native Americans.
3. Read this week's news magazines. Paraphrase a class statement of the American dream and nightmare today. Follow this with the study of writings of yesterday.
4. Possible selections for study might be found in the following list: NOVELS: R P Warren, All the King's Men; Sherwood Anderson, Winesburg, Ohio; Steinbeck, Grapes of Wrath; Twain, Huckleberry Finn, Pudd'nhead Wilson, The Mysterious Stranger; Fitzgerald, The Great Gatsby; Lewis, Babbitt; Horatio Alger, any available title PLAYS: Miller, Death of a Salesman, The Crucible, All My Sons; Wilder, Our Town SHORT STORIES: R P Warren, "The Patented Gate and the Mean Hamburger"; F. Scott Fitzgerald, "The Freshest Boy"; Stephen Crane, "The Open Boat," "Blue Hotel"; Bierce, "Occurrence at Owl Creek Bridge"; Poe, "The Fall of the House of Usher"; Jackson, "The Lottery"; Faulkner, "A Rose for Emily," "Wash." ESSAYS: H L. Mencken, selection; R W Emerson, selection; Isaac Asimov, "And It Will Serve Us Right"; Norman Mailer, "Chicago"; James Baldwin, "Notes of a Native Son"; Joan Didion, selections from Slouching Towards Bethlehem; E B White, "The Age of Dust"; de Tocqueville, selections. POEMS. Robinson Jeffers, "Shine, Perishing Republic"; e e cummings, "next to of course god, america i."

Appendix B: Alternate Thematic Literature Units

Course Number: [130-160, whichever unit it replaces]
Course Title: The Human Condition
Phase: 3
Optimum class: 20; Maximum: 30

Course Description: This course provides an opportunity for the student to study those worthwhile insights into man's spirit and nature which for one reason or another do not seem to fall readily into other available units. Since all genuine art is concerned with the human condition, the only problem here is one of exclusion. [Almost all worthwhile literature could be included, so the criteria should be to exclude those selections which can legitimately be studied in other available units.]

Achievement Level:
Reading: Average and Above.

Student's Objectives: I study this unit . . .
. . . to understand myself,
. . . to understand others,
. . . to understand the world in which I live.

Chief Emphases: Variety

Suggested Approaches:

1. Choose a perceptive essay on the condition of mankind today. Use it as a springboard to motivate student interest in other literary forms treating the same or similar problem.
2. Newspaper headlines for a week might be clipped, mounted, and displayed. The variety of human problems, successes and failures, hopes and fears thus presented might well provide an interesting introduction to the unit.
3. Selections might be chosen from the following lists: NOVELS: Greene, The Power and the Glory; Steinbeck, Of Mice and Men; P. Buck, The Good Earth; Solzhenitsyn, One Day in the Life of Ivan Denisovich; Flaubert, Madame Bovary; Paton, Cry, the Beloved Country; Porter, Pale Horse, Pale Rider; Golding, Lord of the Flies, The Inheritors; Hersey, A Single Pebble. SHORT STORIES: Katherine Ann Porter, "The Grave"; William Carlos Williams, "The Use of Force"; Stephen Crane, "A Mystery of Heroism." ESSAYS: Bertrand Russell, "On Being Modern-Minded"; John Ciardi, "The Unfading Beauty: A Well-Filled Mind."

There is no end to the themes which can be developed into worthwhile units. Here are additional suggestions with a few sample titles:

The Individual's Search for Identity: Conrad, The Secret Sharer; Crane, The Red Badge of Courage

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Appendix B: Alternate Thematic Literature Units

The Disinherited American Indian: Sandoz, Cheyenne Autumn; Borlund, When the Legends Die; George Bird Grinnell, Blackfoot Lodge Tales, The Story of a Prairie People

The Generation Gap: Conrad, Youth; Turgenev, Fathers and Sons

Mass Man: Miller, Death of a Salesman

What Is Humor? Some competent analyses of the psychology of laughter. E B White, "Some Remarks on Humor"; Louis Kronenberger, "Some Prefatory Words on Comedy"

Afro-American Literature: James Baldwin, "Sonny's Blues"; Langston Hughes, ed., Best Short Stories by Negro Writers; William Faulkner, "Letter to the North"; James Baldwin, "Faulkner and Desegregation."

Alienated Man: Camus, The Stranger; Osborne, Look Back in Anger; Graves, Goodbye to All That

Prophets of Doom: Dr. Strangelove; Lederer and Burdick, Fail Safe

Horror and the Supernatural: Shelley: Frankenstein; Stoker, Dracula

Utopian Dreams: Plato, The Republic; More, Utopia; Huxley, Brave New World, Butler, Erewhon

Appendix C: A Proposal for Grading Procedures under APE-X

A student in an APE-X unit should receive a grade commensurate with his ability and the difficulty of the course; that is, if he does excellent work in a unit, he should receive a grade of A for his efforts. However, since the program is phased to provide appropriate work at a lower level for the less able students and at the same time to provide challenging work for the most able students, all grades of equivalent letter value for a unit's work cannot have the same weight or value on the permanent records of a school where academic rank is established on the basis of these grades. The following proposal for grading procedures under the APE-X plan is applicable to the normal grading system of Custer County High School, Miles City, Montana. It should prove adaptable to any established grading system.

- * -

The present grading process at Custer County High School gives the teacher the right to determine grades. For purposes of determining academic rank, a four point system is used: A = 4, B = 3, C = 2, D = 1, and F = 0. At the present time, a course designated as remedial can award a maximum grade of C so that a lazy student cannot take a low level course as a means of raising his academic rank. This procedure does not give the slow student an opportunity to earn an A for excellent work at his level.

The following steps are suggested as a means of correcting any inequities in determining academic rank which might be the result of providing students with units of varying degrees of difficulty:

1. The teacher evaluates the student in a unit on the basis of accomplishment, A for excellence to F for failure. These will be letter grades, without + or - qualifications. Space for written explanation of a mark will be provided.
2. The unit grade received in Step 1 will be recorded on the English permanent record and then changed to its grade point equivalent (A = 4, B = 3, C = 2, D = 1, and F = 0).
3. Each unit has a weight factor [see last column of unit lists and descriptions, pages 4, 5, and 6]. This weight factor is also entered on the English permanent record.
4. The product of the grade point equivalent and the weight factor is taken and recorded.
5. After the completion of a quarter's work, the average of the products described in Step 4 is taken, and by use of the following bar graph, the grade for the quarter is determined.
6. After the completion of a semester's work, the average of the products obtained in Step 4 is taken again, and a letter grade determined from the same graph.
7. A special factor (R for Remedial) will be used in situations where a student, because of his lack of ability, is consistently placed in Phase 1 units. This R factor is two (2), and the average of his Step 5 score is multiplied by this factor (2) before his permanent grade is determined by consultation of the graph.

Appendix C. A Proposal for Grading Procedures under APE-X

GRADING SCALE

20-16	15-12	11 - 9	8 - 6	5 -- 3	2 - 1	0
H-A	A	B	C	D	D-	F

Such a system of weighted grades requires full and comprehensive explanation to the student and parents, both verbally and by a written description attached to each quarter's grade report. This explanation must differentiate between the student's unit grade as an indication of his achievement in that particular unit and the permanent record grade, used to indicate his level of achievement in comparison to the achievement of all other students in all classes.

To earn an average of 16-20 on the grading scale requires excellent work in units of above average difficulty. For this reason, it is recommended that an honors A, designated H-A, with a grade point value of 5 in determining academic rank and honor roll membership, be instituted.

The above grading scale is applicable to other departments. Science, for example, might wish to award an Honors A in physics or chemistry. Social Studies might wish to award an Honors A in Economics. Math might wish to award an Honors A in Calculus.

Appendix D: Record Keeping

Each student has a folder in a central file. In this folder are kept the following items:

1. Placement devices:
   a. test answer sheets with scores
   b. original essay and reproduction
   c. scores on standardized tests
   d. English grades for previous years
2. Unit requests for each year
3. A permanent record of units studied and grades earned
4. Any special information of value to the student, his English Home Room instructor, his unit instructor, his counselor, or the administration.

These files are not confidential; that is, each student has access to his own folder. Each spring this file is sent to the student's English Home Room instructor for the joint use of the instructor and the student in making appropriate selection of units to be studied during the next academic year.

Each unit instructor keeps the usual class book in which he records daily grades, test grades, and final grades. At the end of each unit, the instructor sends to each student's English Home Room teacher a report containing the following information:

1. The student's name
2. The name of the English Home Room instructor
3. The period of the day
4. The unit number [Which of the 8 units taught during the year]
5. The course number
6. The course title
7. The grade for the course
8. Any comment
9. Attendance (times absent and times tardy)
10. Signature of the unit instructor

The English Home Room instructor records these unit grades. At the end of each marking period, he averages the unit grades and fills out the student report card. This process is also completed on a permanent record form which remains in the student's permanent file.

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Appendix E: Suggested Utilization of Units in Smaller Schools Not Adopting the Entire Program

I.

The Pine Hills School for Boys is a correctional institution and has some unique problems. Institution security regulations are paramount and make class scheduling difficult. Two English teachers conduct classes for the approximately sixty students in the four high school grades. There are no study hall periods, and facilities for quiet, individual study are non-existent.

Pine Hills can, however, profit by using parts of the APE-X program. By teaching two units of study during the same hour period and extending each four and one-half week unit to nine weeks, the short attention span of many of the pupils would be circumvented and the rigid schedule met. The clearly stated teaching objectives of each unit should give better direction to instruction. Further, the Enrichment units offord guidance for teaching exceptional students.

As an example, I would have low-average students in the eleventh grade work on the Dictionary-Spelling unit for a half hour and Early Years of American Literature for the other half of the period. Using the divided span of time each day would result in both units being completed in nine weeks. The next units to be studied might be a continuation of those previously taken, such as 303 and 137, or they might provide a complete change. A speech unit and a unit such as The Bible as Literature could be taught. In the four nine-week periods of the school year, eight units of study would be taught. Speech, composition and critical reading skills would be offered, without undue emphasis given to one area. The students, in turn, would have learned stated units of knowledge about the use of English. Both variety and continuity would be provided for the students by judicious selection of the units taught.

Some units may not be applicable to Pine Hills students, some may need revision, and some may need altering on objectives; but I believe that the principles embodied in the APE-X program can make a real contribution to the education of boys at the Pine Hills School.

II.

Sacred Heart High School has approximately one hundred fifty students with two and one-half English teachers. We plan to use as much of the APE-X plan as possible in our teaching. This year students beginning high school will be offered units according to their needs and abilities. Seniors will be divided so that the more talented ones may be free to work independently with special teacher direction. By removing the top of the class for independent study of selected units provided by APE-X, the teacher will be able to concentrate on the problems of the less talented student.

Occasionally the whole group will study together on more basic units (such as a Shakespeare study) to prepare the better students for further independent study and to avoid giving the other students a feeling of inferiority. In classes in which the students are working on a unit together, contracts will be made so that the better student will be required to work up to capacity.

Appendix F: Suggested procedures for Implementing APE-X

1. Without the whole-hearted support of both the faculty concerned and the administration, don't try it. It demands much.

2. With such support, the first step is to break up the currently taught curriculum into the selected units. APE-X uses eight 4 1/2-week units a year; six 6-week units a year might be just as practical in a school using a six-times-a-year report to parents system.

3. Analyze the results of Step 2. See what you have; determine what you need. Consider teacher interests and abilities, but ALWAYS the needs of the students are paramount.

4. List the units you will teach and give the students an opportunity to choose, with the help of an English teacher, those specific units which will be of most value to them.

5. Tally these choices. Analyze them for each period of the day. Determine which units can be taught during that period and make a master schedule.

6. Assign the students to their units for each period of instruction.

7. Make teacher assignments. It is well to watch the teacher load for an entire day and make sure that no individual instructor is excessively burdened during an instruction period.

8. Start in.

9. Make notes of strengths and weaknesses. Plan appropriate changes to correct weaknesses and to preserve strengths. Keep an open mind. (Student response--in anonymous reports--are of great value.)

10. Good luck!

No. [illegible]

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ENGLISH

APE-X

UNIT DESCRIPTIONS

Literature Units

Units 101 through 109 are for the student who can but prefers not to read. He probably reads too slowly for easy comprehension and he is also likely to be deficient in vocabulary.

101: Individualized Reading. This course is designed to stimulate the student's desire to read. It is designed for the "reluctant" reader. The student's obejctives are to read a variety of materials and through this reading discover the variety of books that he can enjoy. The emphasis in this course is reading for the sake of reading.

105: Introduction to Non-Fiction. This course teaches the student to recognize the differences between non-fiction and fiction. It should expose him to biography and autobiography, the essay and article, and history without emphasizing these classifications. Achievement Level: Low average in reading. The student's objectives are to read with understanding, to explore ideas, to learn about other people and places, to understand the purpose of the writer. The emphasis is to teach the student to be conscious of author's intent by using a variety of authors, styles, and kinds. Encourage individual reading of non-fiction.

106: Introduction to the Short Story. This course introduces the student to the short story as a literary form. It should broaden the student's interest in imaginative writing and develop his understanding of and sympathy for other people and other cultures. Achievement Level: Slow to average in reading. Pace will be determined by the reading ability of the class. Perhaps faster readers will need additional assignments or suggested reading. The student's objectives are to gain a background for developing taste in literature, to learn new words, to understand emphasis is on reading for understanding.

107: Introduction to Drama. This course exposes the students to drama through classroom reading of one-act plays and at least one selected three-act play. Achievement Level: Low average in reading. The student's objectives are to attain a greater understanding of people through the study of human actions, and to learn to read plays intelligently. The emphasis is on dramatic form as it differs from other literary genre, characterization, impersonation, motivation, and plot (conflict, suspense).

108: Introduction to Poetry. The class studies simple lyrics and narrative poems to enjoy the story and/or feeling. The course should bring poetry into the reading sphere of the student and develop an appreciation of it. Achievement Level: Low average in reading. The student's objectives are to read poetry with understanding, to appreciate poetry as one of man's greatest means of self-expression, and to learn to listen to poetry intelligently. The emphasis is on the story in a narrative poem, the picture described or the emotion conveyed in a lyric poem, and humorous poetry: limerick, nonsense verse.

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109: Introduction to the Novel. This course introduces the novel as an extended prose narrative and promotes the enjoyment of good literature through the study of novels. It should increase the student's understanding of the differences between a novel and a short story. Achievement Level: Low average in reading. The student's objectives are to learn the novel as a literary form, to learn to enjoy good literature, to learn literary terms such as plot, character, and setting, to learn how the novel often reflects the life and times of the author, and to learn the necessary definitions for reading a novel. The emphasis is on learning how the vicarious experiences of the novel can give us valuable insights into a variety of human experiences.

Units 116 through 121 are for the students who reads fairly rapidly with good comprehension. He can make significant progress in discriminatory skills during each unit's study. The work is both stimulating and challenging. The students will be required to make careful advance preparation for each day's work. The teacher will provide pertinent guides for the student's preparation.

116: Study of Non-Fiction. This course familiarizes the student with the different forms of non-fiction at a more difficult level than the introductory course. Achievement Level: Average and above in reading. The student's objectives are to read with understanding, to explore ideas, to learn about people, places, and ideas, to understand the purpose of the writer, and to learn the different forms of non-fiction. The emphasis is on essays, articles, editorials, journals, diaries, biography, autobiography, scientific monograph, history. Style is often determined by the purpose of the author: informal, formal, descriptive, expository, narrative or argumentative.

117: Study of the Short Story. Emphasis is on the short story as a distinct literary form, its special characteristics. Achievement Level: Average or above in reading. The student's objectives are to examine more closely the integral parts of a short story, to better understand the differences between the short story and the forms of fiction, to grow in word power, to understand the problems people face in life, and to equip myself to meet my own problems more successfully. The emphasis is on awareness of style, tone mood, as well as understanding structure of story. A few stories will be studies in some depth, but others will be read for application of principles of analysis.

118: Study of Drama. This course exposes the student to drama from representative periods and points out its development: Greek drama, Medevil drama, Elizabethan drama, comedy of manners, problem plays, experimental drama. Achievement Level: Average or above in reading. The student's objectives are to acquire an awareness of the developing forms of drama, and to appreciate drmatic activity as an expression of man's sociological and psychological needs. The emphasis is to read plays (or excerpts) so that the students recognize the "flavor" of the different dramatic eras. This is a good time to learn how a literary work reflects the society of its time.

119: Study of Poetry. This course introduces the student to types of poetry. It teaches various verse forms, imagery and technical terms. Achievement Level: Average or above in reading. The student's objectives are to learn the kinds of poetry, to learn to associate the poetic expression with the era in which it was written and to begin to understand the several levels of meaning in a poem. The emphasis is on Narrative poetry--epic, ballad, blank verse, and Lyric poetry--sonnet, elegy, ode, song, free verse (vers libre).

120: Study of the Novel. This course teaches the novel as a literary form. Achievement Level: Average and above in reading. The student's objectives are to learn about human problems through reading, to understand types of novels, and to relate a novel to the era in which it was written. The emphasis will be the study of suitable examples of two or more types: picaresque novel, historical novel, romantic novel, Gothic novel, sociological novel, and psychological novel.

121: Introduction to Shakespeare. This course introduces the student to Shakespeare, his times, and the special qualities of his plays which make them endure. Achievement Level: Low average and average in reading. The student's objectives are to obtain the background he needs to learn and understand Shakespeare's time, his art, and why he is still studied today. The emphasis is on making the events of the plays relevant to the students' experiences today.

American Literature

The following units provide a survey of American Literature on two levels: Units 131 through 135 are more demanding than Units 136 through 140, which are for students who read below the eightieth percentile. Both series cover the same material, but students in Units 131 through 135 are expected to read more selections, investigate backgrounds and influences, and write critical papers which demonstrate some insight into an author's purpose and method.

131: Colonial, Revolutionary, Rise of Romanticism (1620-1860). This course stimulates in depth study of the writers, writings, historical, and cultural developments of the time. Achievement Level: Above average in reading. Junior or senior standing is recommended. The student's objectives are to learn some of the concepts that were influential in the early American writings, and to gain familiarity with the writers and some representative works. The emphasis is on theological, revolutionary and romantic ideals--their causes, effects, and main supporters.

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132: Gilded Age and Movement to 20th Century Literature. This course introduces the student to REalism and Naturalism. It explains the complexity of the contemporary literary scene. It includes a survey of the writers and works of 1865-1930. Achievement Level: Above average in reading. The student's objectives are to gain background in the style and the purpose of American writers, and to gain a background in the relationship between literary themes and the social political, religious, and historical influences of the period. The emphasis is on Whitman, Harte, Twain, Jewett, Howell, Lanier, Emily Dickinson, Garland, Norris, Crane, London, O. Henry, James Riley, Dunne, and Field.

133: Contemporary Prose Since 1930. This course provides a study in depth of contemporary American prose. Achievement Level: Above average in reading. The student's objectives are to read a variety of modern American prose, and to gain new insights into modern American thought. The emphasis will be on the selected works of such writers as Stephen Vincent Benet, Erskine Caldwell, Carson McCullers, William Saroyan, William Faulkner, Dorothy Canfield, Thomas Wolfe, Sinclair Lewis, John Dos Passos, John Steinbeck, Walter Van Tilburg Clark, Franklin D. Roosevelt, F. Scott Fitzgerald, John Gunther, Ray Bradbury, John Updike, Bernard Malamud, Truman Capote, Robert Penn Warren, Jean Stafford, E. B. White, S. J. Perelman, Brooks Atkinson, Rachel Carson, J. F. Kennedy, Ernest Hemingway, Katherine Anne Porter, James Thurber, Irwin Shaw, Endora Welty, Jacques Barzun, Norman Cousins, J. Frank Dobie, Joseph Wood Krutch, John P. Marquand, and Wallace Stegner.

134: Contemporary Poetry Since 1930. This course provides a study of the work of such contemporary American poets as W. H. Auden, H. W. Bynner, John Dos Passos, H. D., Robert Frost, Langston Hughes, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Marianne Moore, Ogden Nash, Robert Nathan, John G. Neihardt, Ezra Pound, Carl Sandburg, Wallace Stevens, William Carlos Williams, Conrad Aiken, Kenneth Fearing, Karl Shapiro, Rod McKuen, Eberhart, Rodman, Theodore Toethke, Richard Wilbur, John Ciardi, Robert Penn Warren, Babatte Deutsch, e. e. cummings, Edna St. Vincent Millay, Hart Crane, Randall Jerrell, Sarah Teasdale, Elinor Wylie, and Dorothy Parker. Achievement Level: Above average in reading. The student's objectives are to read in depth some modern American poetry and to discover the poetic reflections about American thought and ideas. The emphasis is on selected works by such poets as mentioned in the course description.

135: Contemporary Drama Since 1930. This course introduces the student to a study in depth of selected contemporary Americna drama. Achievement Level: Above average in reading. The student's objectives are to study in depth some representative modern American drama. The emphasis are selected plays, such as: Miller: Death of a Salesman, Sherwood: Abe Lincoln in Illinois, Wilder, Thornton: Our Town, Skin of Our Teeth, MacLeish, Archibald: J.B., Chase, Mary: Harvey, Anderson, Maxwell: What Price Glory? The Petrified Forest, Barry Philip: The Philadelphia Story, Connelly, M. The Green Pastures, Williams, Tennessee: The Glass Menagerie, Kaufman, George: You Can't Take It With You, The Man Who Came to Dinner, George Washington Slept Here, O'Neil, Eugene: The Emperor Jones, The Hairy Ape, All God's Children Got Wings,- One-Act Plays - Nobel: "Impromptu", Williamson: "Peggy", Gaspel: "Trifles" Smith, "Western Night".

136: Early Years of American Literature. This course introduces the student to the Colonial, Revolutionary, and Romantic periods. Achievement Level: Average in reading. Junior standing is recommended. The student's objectives are to become familiar with the writers and samples of their works, and to become familiar with the types of writings of the early years in America. The emphasis is on the chief writers of the time, and samples of their works, and the motivating spirit of the time will be examined.

137: Changing Years of American Literature. This course acquaints the student with writers and selected works from Walt Whitman to 1930. Achievement Level: Average in reading. Junior standing recommended. The student's objectives are to become familiar with the writers and their works during the changing years, and to become familiar with the background of contemporary writers. The emphasis is a survey of writers and works such as Walt Whitman, Sidney Lanier, Emily Dickinson, Edwin Robinson, James Riley, Eugene Field, Edwin Markham, Sarah Jewett, H. Garland, Jack London, Stephen Crane, O. Henry, Finley Dunne.

138: Contemporary American Prose. This course acquaints the student with contemporary American prose, (non-fiction, essay, article, biography, autobiography, fiction, and the short story). Achievement Level: Average in reading. The student's objectives are to read modern American prose and to gain new insights into modern American thought. The emphasis will be on selections by such writers as William Saroyan, Dorothy Canfield, Sinclair Lewis, John Dos Passos, John Steinbeck, Walter Van Tilbury Clark, Franklin D. Roosevelt, F. Scott Fitzgerald, Ray Bradbury, E. B. White, S. J. Perelman, Rachel Carson, J. F. Kennedy, Ernest Hemingway, James Thurber, J. Frank Dobie, John P. Marquand.

139: Contemporary American Poetry. This course introduces the student to the work of such contemporary American Poets as W. H. Auden, H. W. Bynner, e. e. cummings, John Dos Passos, H. D., Robert Frost, Langston Hughes, Robinson Jeffers, Robert Lowell, Archibald MacLeish, Marianne Moore, Ogden Nash, Robert Nathan, John G. Neihardt, Carl Sandburg, Kenneth Fearing, Karl Shapiro, Rod McKuen, Eberhart, Rodman, Theodore Roethke, Richard Wilbur, Dorothy Parker, and Phyllis McGinley. Achievement Level: Average in reading. The student's objectives are to read some modern American poetry, and to understand the poet's reflections about American thought and ideas. The emphasis will be on selected poems by some of the writers already mentioned.

140: Contemporary American Drama. This course acquaints the student with selected contemporary American plays. Achievement Level: Average in reading. The student's objectives are to read modern American drama. The emphasis will be on the same plays listed for Unit 135.

141: The Early American Novel. This course explores the development of the novel in American (U.S.). Achievement Level: Average and above in reading. Ability to read rapidly is recommended. The student's objectives are to learn to read the novel with greater understanding, to learn the changing emphasis of the novel in different periods, and to gain greater insight into human problems. The emphasis is on romanticism, realism, and naturalism.

142: Contemporary American Novel. This course introduces the student to selected contemporary American novels. Achievement Level: Average in reading. The student's objectives are to read selected modern novels and to learn the relationships between life and literature. The emphasis are selected modern novels such as: Agee: Death in the Family, The Morning Watch, Cozzens: The Just and the Unjust, Guthrie: The Big Sky, The Way West, Schaefer, J.W.: Shane, Kantor: Andersonville, Maxwell: The Folded Leaf, Capote: In Cold Blood, Michener, James: The Bridges of Toko-Ri, Lee, Harper: To Kill a Mockingbird, Hemingway: For Whom the Bell Tolls, The Old Man and The Sea. Salinger: Catcher in the Rye, Franny and Zooey, Van Tilbury Clark: Ox Bow Incident, Faulkner: Intruder in the Dust, The Reivers, Rolvaag: Giants in the Earth, Steinbeck: The Pearl, In Dubious Battle, Of Mice and Men, Marquand: The Late George Apley, Point of No Return, Hersey: A Single Pebble, A Bell for Adano, Warren: All the King's Men.

British Literature.

Units 151 through 162 provide a survey of British literature on two levels: Units 151 through 155 are more demanding than Units 156 through 160, which are for students who read below the eightieth percentile. Both series cover the same material, but students in Units 151 through 155 are expected to read more selections, investigate backgrounds and influences, and write critical papers which demonstrate some insight into the author's purpose and method.

151: Beowulf to Shakespeare. This course provides a survey of the beginning of English literature with emphasis on Beowulf, Chaucer, Shakespeare; epic, ballad, metrical romance and early drama. Achievement Level: Above average in reading. Senior standing is recommended. The student's objectives are to gain an awareness of the development of English literature, to acquire a background understanding of literary tradition, to gain background and understanding of allusions found in modern literature, and to learn about the univesal strength and weaknesses of man. The emphasis is on Beowulf; appropriate tales from Chaucer; Tudor metrical romance; selected ballads; the sonnet; a non-Shakesperian Elizabethan drama, for example, Marlowe's Faustus.

152: Cavaliers-Classicists. This course provides a survey study of the Renaissance, The Enlightenment and the Classical writers; Herrick, Lovelace. Donne, Milton, Dryden, Pope, and Goldsmith, Achievement Level: Above average in reading. Senior standing is recommended. The student's objectives are to gain a background in the diversified writing produced by men embracing different political, social, and religious ideals, and acquire background for allusions commonly found in modern works. The emphasis will be on selected works in depth. Metaphysical poets: Donne, Traherne, Herbert, etc. Cavalier poets: Herrick, Lovelace, etc. Roundhead writings; Milton, Bunyan. Classical writings: Pope Dryden, Swift, Addison, Steele Goldsmith.

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153: Romantics-Victorians. This course provides a survey study of the Romantic and Victorian writers, such as Burns, Wordsworth, Coleridge, Shelley, Keate, and Byron. Victorian--Tennyson, Browning, Hopkins, and Kipling. Achievement Level: Above average in reading. The student's objectives are to gain background in the style and purpose of the Romantic writers, and to gain background in the relationship between literary themes and the social, political, historical influences of the period. The emphasis is on such writers as the following: Romantic: Burns, Wordsworth, Coleridge, Lamb, Scott, Shelley, Keats, Byron; Victorian: Arnold, Bridges, Tennyson, Browning Hopkins, Housman, Kipling.

154: Masefield to Yeats, This course provides a survey of late 19th Century and early 20th Century authors. Achievement Level: above average in reading. The student's objectives are to acquire an understanding of late Victorian and early Modern prose and poetry, to become familiar with themes, ideas, and problems of modern society as realted by writers, and to become more profficient in recognizing allusions. The emphasis is on the work of such writers as John Masefield, T. S. Eliot, William Butler Yeats, John Millington Synge, Alfred Noyes, Rupert Brook, Siegfried Sassoon, J. B. Shaw, James Barrie, Katherine Mansfield, D. H. Lawrence, Eric Knight, George Orwell, Virginia Woolf, E. M. Forster, and Aldous Huxley.

155: Moderns. This course introduces the student to modern British literature following World War II to present date. Achievement Level: Above average in reading. The student objectives are to become familiar with some of England's contemporary authors, to gain insight into the influence of contemporary social problems on the literature of the period, and to read in depth at least one modern play and novel. The emphasis will be on selected works of such writers as Stephen Spender, W. H. Auden, Henry Reed, John Masefield, C. Day Lewis, E. M. Forster, T. S. Eliot, Edith Sitwell, Dylan Thomas, George Orwell, Graham Greene, C. P. Snow, William Golding, Lawrence Durrell, Roald Dahl, Robert Graves, Louis MacNeice, John Betjeman, Kingsley Amis.

156: Early Years of British Literature. This course acquaints the student with the beginning of English literature, with emphasis on Beowulf, Chaucer, Shakespeare. Achievement Level: Low average, average in reading. Junior or senior standing is recommended. The student's objectives are to gain an awareness of the development of English literature, to acquire a background understanding of the literary tradition, to acquire background for understanding allusions found in modern literature, and to learn about the universal strengths and weaknesses of man. The emphasis will be on Beowulf; appropriate tales from Chaucer; Tudor metrical romance; selected ballads; the sonnet; Shakespearian drama.

157: Jonson to Goldsmith. This course acquaints the student with the writers of the Renaissance, the Enlightenment, and the Classical writers; Jonson, Herrick, Lovelace, Donne, Milton, Dryden, Pope and Goldsmith. Achievement Level: Low average, average in reading. The student objectives are to learn the influences that politics, social position and religious ideals have on the works of a writer, and to become acquainted with allusions. The emphasis is on selected works. Metaphysical poets Donne, Herbert, Traherne; Cavalier poets: Herrick, Lovelace, Jonson; Roundhead Writers: Milton (Bunyan); Classical writers: Dryden, Pope, Swift and Bacon.

158: Romantic to Victorian. This course acquaints the student with Romantic writers, such as Burns, Wordsworth, Coleridge, Shelley, Keats, and Byron. Victorian--Tennyson, Browning, Hopkins, Kipling. Achievement Level: Average in reading. The student's objectives are to become familiar with the Romantic and Victorian contributions to literature, to study famous selections from these literary periods, and to become aware of the influence social problems have on writers. The emphasis is on Romantics: Burns, Wordsworth, Coleridge, Shelley, Keats, Byron; Victorians: Tennyson, Browning, Hopkins, and Kipling.

159: Contemporary Prose and Poetry. This course acquaints the student with modern British prose and poetry. Achievement Level: Average in reading. The student's objectives are to become familiar with modern English authors, to gain insight into the influence of contemporary social problems on the literature of the period. The emphasis is on selected works by such writers as: Rudyard Kipling, A. S. Housman, William B. Yeats, Gerald Manley Hopkins, Rupert Brooke, Siegfried Sassoon, Wilfred Owen, W. H. Auden, Stephen Spender, Dylan Thomas, G. K. Chesterton, Katherine Mansfield, George Orwell, Aldous Huxley, and Sir Winston Churchill.

160: Contemporary English Drama. This course acquaints the student with selected modern British plays. Achievement Level: Average and above in reading. The student's objectives are to acquire background in contemporary drama by reading some plays in depth. The emphasis is on modern plays by selected authors: Shaw, Synge, Eliot and the following: Rattigan: Winslow Boy, T. S. Eliot: Confidential Clerk, Murder in the Cathedral, The Cocktail Party, Fry: Venus Observed, The Lady's Not for Burning, Osborn: Luther, Look Back in Anger, The Corn Is Green, J. B. Priestley: The Inspector Calls, Gilbert and Sullivan: Mikado, H.M.S. Pinafore, Shaw: Androcles and the Lion, Major Barbara Synge: Playboy of the Western World, Housman: Victoria Regina, Besier: Barretts of Wimpole Street, O'Casey: Juno and the Paycock, Barrie: The Admirable Crichton, Sherriff: Journey's End, Coward: Blithe Spirit, Private Lives, Hamilton: Gas Light, Samuel Becket: Waiting for Godot, Shaw: Arms and the Man, Candida, One-Act Play Synge: The Moon Shines on Kylenamoe.

161: The Early British Novel. This course introduces the student to the development of the English novel as a literary form. Achievement Level: Much above average in reading. The student must be able to read rapidly. Novels of this era are long and detailed. They are not for the superficial or careless student. This course demands hard work. The student's objectives are to read the early novels with greater understanding, to learn the changing emphasis of the English novel, and to gain greater insight into human problems. The emphasis is on the development of the novel as a distinct literary form. Selections will be of the following kind. Satire: Jonathan Wild, Fielding, Picaresque: Robinson Crusoe, Defore; Gothic novel: Frankenstein, Shelley Castle of Otranto, Walpole; Mystery of Udlopho, Radcliff; Socail commentary: Sense and Sensibility, Austin; Pride and Prejudice, Austin; Historical novel: Ivanhoe, Scott; Biographical: David Copperfield, Dickens; Social commentary: Great Expectations, Dickens; Historical: Tale of Two Cities, Dickens; Psychological novel: Wuthering Heights, Bronte; Social commentary: Jane Eyre, Bronte.

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162: Contemporary British Novel. This course acquaints the student with the contemporary British novel through the reading of selected modern novels. Achievement Level: Average and above in reading. An ability to read rapidly is helpful. The student's objectives are to learn some of the kinds of modern British novel. The emphasis is on modern trends in novels through selected works, poetic novel; stream of consciousness; fantasy; scientific novel. Selections will be of the following: Science fiction: Out of Silent Planet, C. S. Lewis; Satire: The Loved One, Waugh, Stream of Consciousness: The Power and the Glory, Greene, Fantasy: The Crock of Gold, Stephens, Fantasy and satire: Alice in Wonderland, Lewis Carroll, Fable and satire: Animal Farm, Orwell, Modern tragedy: The Mayor of Casterbridge, Thomas Hardy, Anti-Utopian: 1984, Orwell, Science Fiction: The Time Machine, Wells, Anti Utopian: Brave New World, Huxley, Poetic Novel: Heart of Darkness, Conrad, Social consciousness novel: Heart of Darkness, Conrad, Passage to India, Forster, Psychological novel: Lord Jim, Conrad, Stream of consciousness: A Portrait of the Artist as a Young Man, James Joyce, Biographical: A Portrait of the Artist as a Young Man, Joyce, Utopian: Lost Horizon, Hilton.

Thematic Literature Units

177: Western Frontier in Literature. Frontiers are not only geographical; frontiers are also with us in most areas of human endeavor: sociological, ethical, aesthetic, intellectual, as well as the obvious frontier of outer space. But frontiers, whatever their precise natures, seem to attract a special breed of man, a special attitude, a special spirit. The study of the literature of the Frontier West is an excellent introduction to this special view of the world. Achievement Level: Low average to average in reading ability. The student's objectives are to understand the pioneer spirit, to understand attitudes which still exist in other areas, and to learn some background of his own section of this nation. The emphasis will be on histories, diaries and journals, fiction, and poetry.

178: The American Dream and Nightmare. The course presents material to acquaint the student with the ever-recurrent expressions of idealism, disillusionment, hope, despair, courage, and simple endurance. It is a study in contrasts. While the unit is American in focus, writings by visitors from other countries (de Tocqueville--France, Dickens--England, etc.) are certainly appropriate if the ability of the class warrants such study. Achievement Level: Average and above in reading. The students will be required to do careful, close reading. The student's objectives are to become familiar with the American dream--its successes and failures, its merits and defects, and to better understand contemporary society. The emphasis will be on the writings of those critics whose criticisms are most often motivated by a desire to correct and to improve.

179: What Is Humor? This course is designed to acquaint the student with the history, sources types, and variety of humor in literature. The student will learn how humor develops within a society, how it reflects the human condition and its purpose. Achievement Level: Average and above in reading ability. The student should be sufficiently mature to understand what he reads and to recognize irony and satire. The student's objectives are to recognize humor in its various forms and to understand the function of humor in twentieth century America. The emphasis will be on reading and examining humor as well as discovering and classifying humor.

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Book No. 353

180: Arthurian Legends: This course familiarizes the student with the body of literature existing in English concerning King Arthur (the Matter of Britain) and teaches the role of the hero in human mythology and folklore. Achievement Level: Low and average reading ability. The student's objectives are to become familiar with teh Arthurian legends and to recognize their significance to modern man. The emphasis iwll be on major literary versions: Malory's Morte d'Arthur, Tennyson's Idylls of the King; E. B. White's Once and Future King, etc.

181: Horror and the Supernatural. This course familiarizes the student with the long tradition of the macabre in literature. Achievement Level: Average and above in reading. The student's objectives are to understand this kind of literature and to appreciate the literary basis of tales of horror and of the mysterious. Chief emphasis will be the myth, folklore, and old established literature based on the Gothic novel.

Language Units

Language units include all those devoted to the study of how language works, how language develops, and specialized language skills.

201: Syntax I. This course examines the kernel (simple) sentence; its use, functions, and parts; transformational grammar. Achievement Level: REading: Grades 8-10. Prerequisite: 204: What Is Linguistics. The student's objectives are to recognize seven basic patterns for kernel (simple) sentences, to understand the uses of intonation, to recognize the parts of speech according to form and structure classification. The emphasis is on transformational grammar, the seven basic structure patterns, intonation, and force and structure classification.

202: Syntax II. This course is a continued study of syntax introducing transformational grammar. Achievement Level: Prerequisite: 201: Syntax I. The student's objectives are to continue a scientific study of the English language, to learn to make single transforms of kernel sentences, to learn to make double transforms of kernel sentences, to learn to use these transforms to improve his style of speaking and writing. The emphasis is on single and double transforms and their application to style in speaking and writing.

203: Syntax III. This course teaches the application of syntactic and semantic principles to the student's writing. Achievement Level: Prerequisite: Units 201 and 202. The student's objectives are to learn to develop sentences according to the basic patterns for use in composition, to achieve a high level of proficiency in the structuring of sentences, and to use words precisely and effectively. The emphasis is on transformational, grammar and semantics directly applied to each student's problems in original composition.

204: Introduction to Linguistics. This course gives only an introduction to the nature of languages; standard and non-standard dialects; the use of intonation in speech; use of parts of speech, and the structure of basic sentence patterns. Achievement Level: Required of all freshman students. The student's objectives are to learn about the beginning of language, to improve his ability to communicate with others, both in writing and speaking and to understand the differences between speech and composition. The emphasis is on the nature of language: dialects--standard and non-standard, present and past, and usage as a development of standard dialect. There will be review of principal parts of irregular verbs.

208: History of the English Language. This course teaches the student an awareness of his own language as a changing and growing communication media. Achievement Level: Average in reading. The student should be mature enough to have a sincere desire to learn. Junior or senior standing is recommended. The student's objectives are to increase his command of language, to understand how language has influenced the history of the world, and to become aware of how language has influenced life and how it will continue to influence life.

212: Dictionary - Spelling. This course teaches a detailed study of the elements contributing to good spelling and use of the dictionary. Acievement Level: Need for help in spelling and dictionary skills. The student's objectives are to learn how the sounds of language are related to the letters, to understand alphabetizing, to learn pronunication through stress and intonation to understand the form and method of the dictionary entry, to learn basic spelling rules, and to further emphasize the use of the personalized dictionary and individual spelling lists. The emphasis is on sounds and letters (Phonetics) as a basis for spelling rules, and a complete understanding of the dictionary entry, and development of skills and habits to alleviate spelling problems. It will not be simply a matter of memorizing weekly word lists.

220: Vocabulary Improvement. This course includes a study of affixes and roots and other word formations and meanings. The student is given the opportunity to develop a personal dictionary. Achievement Level: Low to average reading ability plus a keen interest in self improvement. The student's objectives are to learn how words are formed, to understand the uses and misuses, to establish his personal growth in vocabulary. The emphasis is on morphology and semantics.

Grammar Review Units

The following units are offered for the 1972-1973 school year upon the recommendation of many students who feel that periodic review of the principles of grammar is important. Assignment of a specific unit will be determined by examination rather than election.

225: Grammar Review I. This course will review the parts of speech and the parts of a sentence, including problems of agreement (subject-verb, pronoun-antecedent), correct form and use of verbs, correct us of modifiers, and usage. The emphasis will be on correcting individual weaknesses.

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226: Grammar Review II. This course will review the subordination of ideas through the use of dependent clauses and conjunctive adverbs. It will also examine the problems of unnecessary shifts, weak passive verbs, and the fundamentals of parallelism. Again, the emphasis will be on correcting individual weaknesses.

227: Grammar Review III. This course will examine semi-predications. For advanced students, some new concepts will be introduced.

228: Grammar Review IV. This course will provide those who have retained mastery of the principles of grammar with some new applications thereof. Absolute constructions, reduced predications as nouns, repetition, and positive parallelism will be covered, as well as mixed figures, jargon, and personification.

Composition Units

The composition units are designed to provide appropriate remedial and developmental work at all levels.

301: Basic Composition. This course is designed for individual instruction to remedy deficiencies in writing. Achievement Level: Generally below grade level in reading ability. This course is designed for the student who cannot express himself in written words. The student's objectives are to determine the nature of his weaknesses and with the help of the instructor. The emphasis is on writing a good sentence, on saying something.

302: Mechanics of Composition. This course is designed to strengthen the student's skills in punctuation, to clarify his meaning in his writing, and to teach him the generally accepted conventions in the use of capital letters. Achievement Level: For the student who can write but lacks skill in punctuation, capitalization, etc. The student's objectives are to improve his skill in punctuation, to improve his skill in capitalization, to improve his skill in correct formation of plurals and possessives, and to inrpove his skill in the use of correct verb forms. The emphasis is on laboratory technique to teach the correct punctuation of one's own writing.

303: Organization. This unit provides individual instruction in organization of writing; paragraph development, unity, coherence and emphasis. Organization of the whole paper will be taught. Achievement Level: The student should be able to write a good sentence before beginning this unit. The student's objectives are to organize his thoughts so other people understand him, and to discover the most effective approach to hsi organizational problems. The emphasis will be on teaching the student to consider purpose of his paper, the audience and the various patterns of organizations--causal analysis, descriptive analysis, descriptive, argumentation, definition, comparison, and contrast.

304: Writing I. This unit is designed to teach description and narration (sensory writing), using personal experience for material. Achievement Level: average or better in reading. The student's objectives are to learn to write his own experiences so that others can understand them and to develop awareness of people and things around him. The emphasis will be on sensory writing of narration and description.

305: Writing II. This unit is designed to teach exposition and argument. Achievement Level: Average or better in reading. Prerequisite: 304: Writing I. Unit 503: Logic and Propaganda is desireable. The student's objectives are to learn to explain and make clear, to learn to make another person "change his mind" by logically resolving conflicts and disagreements. The emphasis is on argument: Clear thinking, inductive reasoning, deductive reasoning, syllogism, cause and effect, hasty generalization, analogy, rationalizing, wishful thinking, and exposition: identification, definition, classification, illustration, comparison and contrast, clear explanation and giving directions.

310: Advanced Writing. This unit is designed for study in depth of description, narration, exposition, and argument. Achievement Level: Average and above in reading. This course is for the student who already writes well and desires to further develop his writing skills. The student's objectives are to learn to write his very best--even if he sweats for it. The emphasis is on writing of real competence. The instructor will criticize constructively but in detail, smoothness of style; accuracy of statement; logic of development; convincingness of argument.

315: Newspaper Writing. This unit is an introduction to the various kinds of newspaper writing and their purpose. Achievement Level: Low average and average in reading. The student's objectives are to learn to recognize the ways in which news stories, speech reports, interviews, sports news, social news, editorials, and want ads differ; and to learn to write samples of each that are acceptable for school paper publication after minor editing. The emphasis is on teaching the student to collect, condense and organize material from all sources of information to discover and develop an interest in creative, functional composition, to learn the ethics of good newspaper writing and practice editing and rewriting.

316: Precis Writing and Plagiarism. This unit involves the study and practice of the techniques of the precis. Achievement Level: Superior reading ability Weak students will have difficulty and should not attempt this course. It is strongly recommended before 319: Technique of the Research Paper. The student's objectives are to learn how to condense the writing of others without lose of meaning or distortion of meaning to about 1/3 original words, and to learn what plagiarism is and how to guard against it. The emphasis is on accuracy of reproduction without distortion of meaning, the use of one's own words to express the ideas of another, and the penalties of plagiarism: legal, moral, and academic.

317: Letter Writing. This unit offers individualized practical experience in friendly and business letter writing. Achievement Level: Average in reading ability. This unit is not recommended for students taking shorthand and typing. (Personal typing is no barrier). The student's obejctives are to learn to communicate his ideas to others in writing, to learn the mechanics of letter writing, and to become profficient in writing friendly and business letters. The emphasis is on friendly letters: formal and informal invitations, acceptance and refusals, friendly letter, bread and butter letter, letters of sympayhy or condolence, than you, and congratulatory; business letters: orders, requests, application, adjustment, and complaint.

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318: Writing Literary Criticism. This unit introduces the different ways in which specific works of literary art have been and can be evaluated and teaches the student to make his own evaluations of selected works. Achievement Level: Above average in reading and writing ability. The student's objectives are to increase his sensitivity to what an author is saying, to organize his response to a work of literature so that he can clearly express it and defend it, and to gain some familiarity with literary critics and criticism of the past and present. The emphasis is on criticism designed to enable the student to determine for himself the nature and quality of a work and so to increase his understanding and appreciation of the different ways in which specific works of literary art have been and can be evalutated. The value of creative originality in the student's own writing.

319: Technique of the Research Paper. A research paper draws its material from what other people have said or written. The pupil must learn to indicate the source of all material used. This course teaches skill in library research, in outlining, and in note taking. It teaches how to bridge the gap between rough draft and the final paper. Achievement Level: Above average reading ability and Junior or Senior standing. Weak students may have difficulty in this course. 316: Precis Writing is strongly recommended as a prerequisite. The student's objectives are to recognize the moral obligation to give proper credit to all sources regardless of whether or not it is directly quoted and to put all directly quoted material in quotation marks or by single spacing and indentation, to learn to evaluate notes and to disregard those which are not appliable, to learn to give proper weight to conflicting opinions, to learn how to translate a statement without distorting the meaning of the original, and to consult a number of appropriate sources. The emphasis is on suitability of topic, note taking techniques (pin-pointing the source on each note card).

320: Writing the Research Paper. This course provides an opportunity for the practical application of the principles learned in 319: The research paper is a systematic investigation which brings forth a logical answer to a specific question and/or problem. It is an expository presentation of evidence by which the student contributes something new to the subject. Achievement Level: Same as 319, which is an absolutely required prerequisite. The student's objectives are to assimilate or bring together and make to bear upon a particular question information that as not previously been so treated, to gain awareness of the importance of properly choosing a limited subject for research, to gain self-reliance in using the library, to gain experience in evaluating source materials, to gain training in careful reading and purposeful note-taking, to learn discipline in the inductive method of organizing data, and to practice in composing and documenting a relatively long paper. The emphasis is on the accurate, systematic, application of principles and procedures learned in Unit 319.

321: Writing the Short Story. This course gives the student practice in writing a short story and rewriting it, giving particular attention to form, audience and elements of style, Achievement Level: Average or above reading. The student must be a competent writer, and should have previously completed either Unit 106 or Unit 117. The student's objectives are to learn to write a short story that is free from errors in form and style after rewriting while consulting appropriate composition aids, to understand awareness of audience and be aware of the publications most apt to accept representative short stories selected by the instructor. The emphasis is on

learning precise narration; learning short story form; learning how and why audience is important to a writer.

322: Writing Poetry. This course gives the student experience in self expression through writing poetry. Achievement Level: Average and above in reading. Prerequisite: 510: What Is Poetry? and a literature unit in poetry. The student's objectives are to develop his imagination, to learn to write various verse forms, to express himself, to learn to use figures of speech, and to learn compression of thought. The emphasis is on writing poetry.

323: Writing Drama. This course acquaints students with the techniques of writing drama. Achievement Level: Above average in reading. Prerequisites: 408: Acting, 509: What Is Theater, 525: History of Theater of literature unit in drama. The student's objectives are to learn to organize his experience by creative written expression, to create something that is pleasing to others, to learn about the human feeling through study of the expression of human emotion, and to understand the problems of a playwright. The emphasis is on play writing, creating plot through use of scene, character and conflict.

Speech Units

The speech units are designed to give each student sufficient practice in speaking so that he can talk with confidence before his peers and others. All students should study at least one speech unit every year. Units 401 and 402 are required of all students. The rest of the speech units may be elected in any sequence.

401: The Voice. This course acquaints the student with the human speech mechanism so that he can improve his voice and eliminate speech faults. Achievement Level: Required of all students. The student's objectives are to become familiar with the structure and function of the speech mechanism, to learn the language used in talking about speech production, to improve the quality of his speech sounds through drills and exercises, and to improve his pronunciation adn articulation by conscious control of the speech mechanism. The emphasis is on individualized work to imrpove the voice.

402: The Speech, This course provides the student with practice in preparing and delivering several speeches and with techniques in dealing with stage fright. Achievement Level: Required of all students. The student's objectives are to learn how to prepare and deliver an effective speech, to learn to organize different types of speech, to recognize need of speech created by purpose, situation and audience, to clarify in his mind the general and specific purpose of his speech, to learn how to logically organize material, to learn proper methods of delivery, and to practice construction and delivery of several different speeches. The emphasis is on organization of material, methods of delivery, and practice in delivery.

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403: Discussions. This course provides the student with practice in working in discussion groups to learn how to make discussion a productive activity. Achievement Level: Average and above in reading. Prerequisite: 401:and 402. The student's objectives are to learn the types of discussion groups and their particular purpose, the role of group discussion members and leaders, how to operate purposefully in the several group discussion situations, and to grow in both verbal and social skill through participating in the exchange of fact and opinion with discussion group members. The emphasis is on cooperative discussion, symposium, Phillip's 66 Buzz Session, Debate forum, film forum, committee meeting.

404: Debate. This course teaches the student how to prepare for and participate in debate. Achievement Level: High reading ability. Units 401 and 402 recommended, Prerequisite: 503: Logic and Propaganda. The student's objectives are to develop the ability to think clearly, critically, and analytically, to increase the effectiviness of his participation in democratic society, to develop interest in and understanding of significant contemporary problems and issues, to become familiar with the materials and methods of research, and to develop critical listening ability. The emphasis is on learning to draw up a brief and practice in debating.

405: Oral Interpretation. This course teaches the student how to read the work of various authors so that he can effectively convey the author's intention. Achievement Level: Average and above in reading. Prerequisite: Units 401 and 402. The student's objectives are to learn to select well-chosen and well used language, to look for important and valuable ideas in the selections chosen, to listen with appreciation and meaning to prose and poetry, to advance in ability to read aloud effectively, and to learn the mechanics of interpretation: voice--quality, pitch, range, melody; force--pause, timing, emphasis, rhythm. The emphasis is on learning to select material and practice in interpretation of poetry and prose.

406: Speeches for Special Occasions. This course gives the student practice in preparation and delivery of speeches for special occasions. Achievement Level: Average or above in reading. Prerequisite: Units 401 and 402. The student's objectives are to gain confidence in public speaking, to learn what to say and what to avoid saying, to practice in giving special occasion speeches, to learn to analyze a social situation and to make a speech fitting that situation, and to learn to adapt speech to audience. The emphasis is on announcements, introductions, presentation of award, acceptance of award, nomination, acceptance, eulogy, emcee at banquet, job interviews.

407: Public Speaking. This course acquaints the student with the types of public speaking. He will learn to make speeches to inform, to entertain, to convince, and to persuade. Achievement Level: Average or above in reading. Prerequisite: Units 401 and 402. The student's objectives are to learn to speak in public with confidence, to learn to adapt to an audience, to practice making various kinds of speeches, to gain further meaningful practice of arts learned in 401 and 402, and to become an intelligent critic of public discourse through development of listening skills. The emphasis is on speeches to inform, to entertain, to convince, and to persuade.

408: Acting. This course acquainta the student with acting techniques through actual acting in classroom plays. Achievement Level: Average or above in reading. The student must be willing to memorize. Prerequisite: Units 401 and 402. The student's objectives are to learn some of the techniques of projecting another character on teh stage, to learn to read and to interpret stage directions, to learn to understand other people by assuming their problems. The smphasis is on practice in stage orientation, practice in interpreting various character roles and practice in play reading to learn interpretation adn character analysis.

Enrichment units

The enrichment units are those which deal with special language-associated and literature-associated areas. Study of these units is intended to make the study of the other areas easier and more rewarding.

501: The Library and Its Resources - Dictionary. This course teaches the student correct techniques in utilization of library resources. Achievement Level: Required of all in-coming students. The student's objectives are to learn to use school and public libraries. The emphasis is on the card catalog, Reader's Guide periodical indices, standard reference works, dictionary as resource, classification of books, vertical file, other library services, record collections, floor plans.

502: Mtyhology. This course acquaints the student with mythology. Achievement Level: Average and above in reading. The student's objectives are to acquire an appreciation of early literature, to acquire background for a better understanding of literature, and to get background for words. The emphasis is on Greek myths, explanatory myth, and aesthetic myth in stories of the creation, great lovers, great heroes, and adventurers.

503: Logic and Propaganda Techniques. This course acquaints the student with the logical process and with propaganda devices. Achievement Level: Average and above in reading. The student's objectives are to learn to present the strongest possible support for ideas, to learn the pitfalls into which unclear thinking will lead one, to become aware of the techniques of propaganda, to learn tolerance of another's views, and to learn to think quickly. The emphasis is on aspects of logic techniques of propaganda, and the terminology involved in each.

504: How to Read a Newspaper. This course acquaints the student with the variety of information and services of the daily paper as well as the special services of the weekly. Achievement Level: Low and average reading ability. The student's objectives are to learn to read the newspaper effectively and efficiently. The emphasis is on the news reporting, news commentary and interpretation, and the various contributions the paper makes to the community. i.e. entertainment, advertisement, local news.

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505: Magazine Reading. This course acquaints the student with the variety of magazines that exist--general, women's, men's trade, new, "little," etc. Achievement Level: Average and above in reading. The student's objectives are to learn the tremendous variety of interests which are serviced by the many magazines now available on newsstands and through subscription. The emphasis will be on the examination and evaluation by the student of magazines representing all varieties.

506: Motion Pictures: This course acquaints the student with the special characteristics of film as both an informational medium and as an entertainment medium. Achievement Level: Average and above in reading. Unit 509: What Is Theater? is recommended as a prerequisite. The student's objectives are to develop criteria by which he can judge the quality of the films he sees. The emphasis will be on examination of the differences between film and live theater and the characteristics of film presentation which make it superior for specific presentations. Films will NOT be part of the class work, although class discussion of films seen by most students will certainly be appropriate.

507: Television. The course acquaints the student with the characteristics of television as an educational, informational, and entertainment medium. Achievement Level: Average and above in reading. Unit 509: What Is Theater?: and Unit 506 Motion Pictures are recommended as prerequisites. The students objectives are to develop criteria by which he can evaluate the quality of the television programs he sees, including commercials. The student's viewing experiences will provide a background for class discussion but watching television as part of the classroom activity will NOT be part of the course.

509: What is Theater. This course provides a background for added appreciation of drama by studying staging. Achievement Level: Low average and average in reading The student's objectives are to increase enjoyment from reading drama by gaining knowledge of the theatrical elements at work in addition to the printed manuscript. The emphasis is on types of theaters (Greek arena, Elizabethan, proscenium, and various derived forms), acting styles, mechanics of production, finanacial problems.

510: What is Poetry. This course acquaints the student with the various qualities and conditions that make a poem. Achievement Level: Average or above in reading. The student's objectives are to learn to enjoy a poem and to tell a good peom from a bad one. The emphasis is on learning to read a poem and to knwo what it says, to read a poem as an experience, and to learn to appreciate of speech, allusion and compression.

514: How to Study. This course is designed to teach the student how to get maxiumu benefit from his study time. Achievement Level: Recommended for all sltudents not doing honor work. The student's objectives are to find his biggest problems in studying, to learn to budget his time for good, effective study, to have a plan for study and to stick to his plan, to learn to plan ahead for the bigger more important items in his educational schedule, i.e. tests, papers, to learn to use the library to the fullest, to learn to take notes and to keep his notes on one subject together, to learn to correlate what he learns in one area with what he learns in another, to learn to follow directions carefully, to learn to do his daily work and to meet schedules on time, to learn to have an aim, and to learn how to take exams. The emphasis is on determining a profitable atmosphere for study, budgeting study time, evaluating study priorities.

515: Developmental Reading I. This course gives the student individualized help with reading problems. Achievement Level: Two or more years below average reading ability. Students who have a low percentile score on achievement tests will be given diagnostic tests for assignment to this unit. The student's objectives are to help himself learn to read better, to help himself in all subject areas after he has learned to read better. The emphasis is on individualized reading problems i.e. comprehension, rate, vocabulary phonics, (or combinations of these).

516: Developmental Reading II. This course gives the student instruction and practice in purposeful reading and directed vocabulary improvement. Achievement Level: Normal or above for grade in reading. The student's objectives are to learn the techniques of informational and recreational reading, to increase his vocabulary, and to increase his reading speed. The emphasis is on comprehension, vocabulary, and word attach in that order.

517: Speed Reading. This course acquaints the student with skills and discipline that will increase reading speed with full comprehension. Achievement Level: On grade level or above in reading. The student's objectives are to increase his rate of reading. The emphasis is on whatever exercises, drills or discipline are necessary to increase the student's speed and comprehension in reading.

518: History of Theater. The course acquaints the student with the development of theater by examining the various contributions of previous cultures to contemporary theater. Achievement Level: Average or above in reading. The student's objectives are to learn what has produced the modern theater, and to better understand what is going on in the theater today, including TV, radio, experimental and commercial theater. The emphasis is on the contribution from primitive peoples, Egyptians, Greeks, Medieval, Elizabethans, Restoration, Social (Nineteenth Century Problem), Contemporary Realism, Theater of the Absurd.

530: Parliamentary Procedure. This course gives training in correct parliamentary procedure. Achievement Level: Average and above in reading. Unit 401: The Voice and 402: The Speech should be completed before this unit is elected. The student's objectives are to learn to use a tool of the democratic process, to learn how to form a club, to practice using the fundamentals involved in making and dealing with a motion. The emphasis is on forming a social entity (club) and learning and practicing the correct use of Parliamentary Law.

535: Advanced Mythology. This course continues the study of Greek and Roman Mythology for greater familiarity with Greek and Roman Characters and myths. Achievement Level: Average or above in reading. Unit 502: Mythology is a prerequisite. The student's objectives are to acquires background for a better understanding of literature, to enjoy early literature, and to acquire background of words (vocabulary). The emphasis is on Iliad, Odyssey, Aeneid, Houses Atreus, Thebes, Athena.

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536: American Legend. This course introduces the study of American legendary characters. Achievement Level: Average and above in reading. Unit 502: Mythology is a prerequisite. The student's objectives are to become more familiar with our American heritage, to gain referents for allusions commonly found in literature. The emphasis is on such tall tale American heroes as Paul Bunyan, Casey Jones, Mike Finch, Davy Crockett and others.

537: Indian Mythology. This course introduces the study of Indian mythology. Achievement Level: Average and above in reading. Unit 502: Mythology is a prerequisite. (Students who took Unit 536 during the 1970-1971 school year or before are not eligible to take this unit because much of the materials included in this course were incorporated in the old Unit 536.) The student's objectives are to gain an appreciation of the myths of the Indian and to understand allusions commonly found in literature. The emphasis is on Creation story, Peace Pipe, The Great Spirit, etc.

538: World Mythology. This course provides an overview of the mythologies of the world not studies in Units 502, 535, 536, and 537, including a comparative basis. Achievement Level: High average and above in reading. Units 502: Mythology, Unit 535: Advanced Mythology, and Unit 536: American Legends are prerequisites. The student's objectives are to gain an increased knowledge of the world's myths and an understanding of the human needs, as culture grows, for a mythology.

571: Shakespeare's Comedies. This course introduces the student to selected Shakespearian Comedies. Achievement Level: Average or above in reading. The student's objectives are to gain some insights into people, to learn to appreciate Shakespeare's understanding of human nature, and to meet some world famous characters. The emphasis is on detailed study of at least one comedy and/or detailed study of a second comedy or individual reading and reporting of several comedies.

572: Shakespeare's Historical Plays. This course introduces the student to selected Shakespearian historical plays. Achievement Level: Average and above in reading. The student's objectives are to gain some insight into people, to learn to appreciate Shakespeare's understanding of human nature and to meet some world famous characters. The emphasis is on detailed study of at least one historical play, a detailed study of a second history and/or individual reading and reporting of several histories.

573: Shakespeare's Tragedies. This course introduces the student to selected Shakespearian tragedies. Achievement Level: Average and above in reading. The student's objectives are to gain some insights into people, to learn to appreciate Shakespeare's understand of human nature, and to meet some world famous characters. The emphasis is on detailed study of at least one tragedy, detailed study of a second tragedy and/or individual reading and reporting of several tragedies.

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575: World Theater in Translation. This course familiarizes the student with the different types of drama being written throughout the world today. Achievement Level: Average and above in reading. The student's objectives are to get a background for the current revolution in theater, to understand the dramatic approach to personal (psychological) and social problems, and to understand the theatrical commentary on contemporary values. The emphasis is to show the trends modern theater is taking by studying selected works.

590: The Bible as Literature. This course is a survey of the Bible. Particular emphasis is given to passages often the subject of allusion in world literature. Achievement Level: Average in reading. The student's objectives are to learn the Bible as a narrative and become familiar enough with parts often referred to in world literature to match Biblical names or stories with literary references selected by the teacher. The emphasis is on the commonly known stories contained in the Old Testament, the Bible as the source of most law in Western Civilization, the Bible as inspiration for much literature, and the types of literature found in the Bible.

540: English for College Testing. This course is designed to provide practice in those activities usually encountered in college testing programs. Achievement Level: Above average in reading. A demanding unit designed to meet the special needs of the college bound. The student's objectives are to develop those special skills which will enable him to make a higher score on the usual tests. The emphasis is on vocabulary and usage.